1 OF 1

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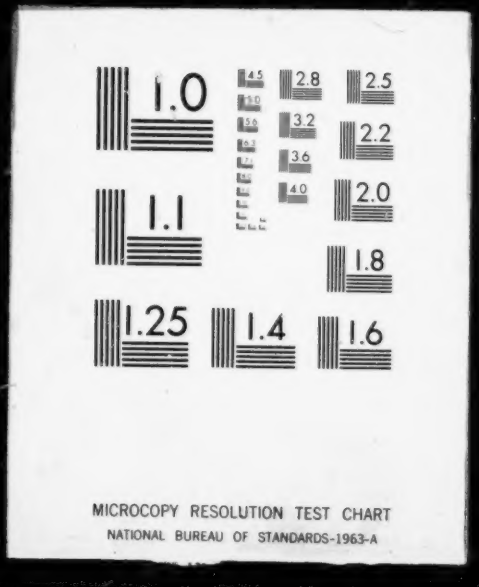

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ABSTRACT

This draft curriculum guide is for use in grades 7-9 and covers six levels of musical competence. The levels included for study in this 3 year program are: 1) general music, in which the student learns about rythm, tempo, and beat patterns, note and rest values, time signatures, and some musical terms; 2) musical forms, elements of music, score reading, and tone color are described; 3) choral and singing styles, the orchestra and music of the Baroque period to the present, the roles of the conductor and performer, jazz, electronic music, and music of different countries; 4) popular music and how it chronicles the growth of the U.S., and rock and roll; 5) folk guitar using "The New Guitar Course, Units A, B, C, D" by Alfred d'Auberge and Morton Manus; and 6) basic music theory, including scales, intervals, chords and inversions, and 4-part harmony. Levels 1-4 use the Silver Burdett "Making Music Your Own Series." A related document is SO 006 107. (OPH)

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Secondary Schools

CURRICULUM

GUIDE

SP006 106

Cranston School Department
Cranston, Rhode Island
1972

MUSIC

Grades 7-9 **Levels 1-6**

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Secondary School CURRICULUM GUIDE

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Prepared By

a curriculum writing team

of secondary teachers

Project PACESETTER

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Cranston School Department

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PREFACE

The following levels consist of instructional objectives and activities for each course of study within every curriculum area. These materials were produced by a staff of teachers working on curriculum teams for Project PACESETTER. They are, therefore, the product of the experience of the professionals who will put them to use.

This curriculum guide provides each teacher with curriculum materials organized into behavioral objectives with a scope and sequence. The guide is intended to encourage feedback so that a fully classroom tested curriculum will eventually result from the participation and suggestions of all teachers in the secondary schools of Cranston.

OBJECTIVES IN TERMS OF LEARNING VARIABLES

Bloom and his collegues devised a taxonomy of educational objectives designed to classify the behavior of students in three domains as a result of having participated in a series of instructional experiences. The three domains are the cognitive (intellectual), the affective (emotional), and the psychomotor (physical). Within each of these domains there is a hierarchy which denotes increasing complexity of learning which is shown below.

Cognitive	Affective	Psychomotor
knowledge	receiving	frequency
comprehension	responding	energy
application	valuing	duration
analysis	organization	
synthesis	characterization	
evaluation		

The objectives which appear in these Curriculum guides have been stated in behavioral or performance terms. In addition to the general technique of the behavioral statement, the authors were careful to differentiate the levels at which given behaviors could be expected of the student. Thus, in the cognitive domain, a student's performance in the display of knowledge of a concept is less complex than the student's performance when he applies the concept in a given situation. Similarly, in the affective domain, a response to a situation is not as complex as the display of a value toward a given situation.

In initial classroom trials of this curriculum teachers will evaluate the appropriateness of the objectives and make recommendations for revising, deleting, or adding to the objectives or activities.

LEVELS, OBJECTIVES, AND ACTIVITIES

The curriculum guides provided here are organized into behavioral objectives which generally include two major components. The first is the objective statement which specifies the behavioral variable--the intended behavior of the students as a result of having participated in a set of instructional experiences, the content or topic and the evaluative criterion which is sometimes implicit in the behavioral objective. Curriculum writers have made every effort to classify the intended behaviors in keeping with the work of Bloom and others. The objectives, then, are stated in terms of specific behaviors which range from the simple, such as memorizing or translating, to the most complex, such as synthesizing or evaluating. The second major component is comprised of activities which outline what the student should do to attain the objective. These activities are suggested and should be added to, deleted, or modified by the teacher according to the needs and characteristics of individual students and the teacher's own experience and knowledge.

It is important to note here that the objectives serve the purpose of helping each teacher select appropriate learning experiences, communicate to others what is expected, and provide both student and teacher with a standard for evaluating progress. Objectives should not be seen as limiting teacher innovation or what the student is expected to know.

Each of the curriculum areas is divided into major topics or "Levels." Each level begins with a level objective which is followed by numbered objectives subordinate to it. Suggested activities follow each of these specific objectives and are numbered consecutively throughout the level.

EVALUATIVE CRITERIA

Many of the evaluative statements included in the behavioral objectives are teacher oriented; final decisions on evaluation have traditionally been the prerogative of the teacher. As we move toward continuous progress and, eventually, individualized instruction, it is hoped that the evaluation component increasingly becomes the shared responsibility of both teacher and student.

TABLE OF CONTENTS

MUSIC

Grades 7-9

Title	Level*	Suggested Grade
General Music 7	MUS 1	7-9
Music 7	MUS 2	7-9
General Music 8	MUS 3	7-9
History of Popular Music	MUS 4	7-9
Music: Guitar	MUS 5	7-9
Music Theory	MUS 6	7-9

* pages are numbered within levels only

LEVEL OBJECTIVE

THE STUDENT WILL INCREASE HIS KNOWLEDGE OF BEATS, METER AND TEMPO, BY PERFORMING THE ACTIVITIES ON THE FOLLOWING LEVEL AS MEASURED BY SELF AND TEACHER OBSERVATION.

Objective #1: The student will display comprehension by recognizing the difference that audibly exists between beat and rhythm by completing the following suggested activities from BK7 Making Music Your Own as measured by teacher and self observation.

Activities:

1. Using album VII Book 7 band for "Columbia, the Gem of the Ocean," page 226, play it through once listening carefully to the lower pitches.

2. Listen to it again and clap a steady pulse (beat). The drums and the lower pitches will help you most so listen for them.

3. Listen to the song again concentrating on the melody.

4. Listen to the song a fourth time clapping on every syllable of the words. This is the rhythm provided by the words.

5. Can you hear a different rhythm played or sung in this song? Can you clap it?

6. Can you explain the difference between beat and rhythm? If not, turn to activities E-I-b.

7. Using the John Phillip Souza marches, play side two, band one through once listening carefully for the bass drum and cymbals.

8. Play the recording again and march in place to the beat that the drum is playing. Do this as often as needed.

9. Then play the recording and listen for the melody that the trumpets and clarinets are playing.

10. Play the recording again and clap the melody that the trumpets and clarinets are playing. The melody is providing a rhythm for you.

11. Can you march to this while clapping the rhythm of the melody?

12. Can you explain the difference between the beat and the rhythm in music?

13. If not, ask the teacher for assistance.

14. A prepared tape of activities 1-7.

15. A prepared tape of activities 7-13.

Objective #2: The student will display comprehension of beat as it exists in written music by recognizing it in the following suggested activities from BK.7 Making Music Your Own as measured by teacher and self observation.

Activities:

16. Turn to page 226 in Making Music Your Own Book 7 and study the music staff for "Columbia, the Gem of the Ocean."

17. Notice that the music staff is divided into measures by bar lines. Count the measures in this song.

18. Look at the numbers at the beginning of the music staff. This is not a fraction, but a TIME SIGNATURE.

19. How many times is a TIME SIGNATURE used in this song? This means that the whole song is based on this one time signature.

20. The top number of the time signature tells how many beats (or counts) are to be in each measure. What is the count to be in this song?

21. (If you do not know one kind of note from another, study E-VI before continuing this section.) The bottom number of the time signature tells what kind of note receives one beat (or count) in this song. What is the number for this song?

22. If 1 represents a whole note, if 2 represents a half note, if 4 represents a quarter note, and if 8 represents an eighth note, what kind of note will receive one beat in this song? Check the bottom number of the time signature again before answering.

23. Look at the beginning of each measure. The first note in each measure falls on the first beat. Are these notes smaller, larger or of the same value as the notes in the remaining part of each measure?

24. Play the recording for this song. Read the music as you listen to it.

25. Listen again while reading the notes and clap the first note of each measure.

26. Upon playing the recording again, clap the other beats as you feel them. Do these beats fall on other notes in the measure? Are all notes clapped when you clap the beat only?

27. Demonstrate your ability to read and clap the beat for the teacher. If unsuccessful, do activities 28 to 35.

(Continue to work with "Columbia, the Gem of the Ocean")

28. Slide one: First and second lines of the song. Notice that the first beat of each measure is shown by a darker note.

29. Find these notes in the song book on page 226.

30. Slide two: the same lines of music. Notice that a slash mark above the note has replaced the darker coloring of the first note.

31. Slide three: the same lines of music. Notice that the rest of the beats have been marked using slash marks.

32. Listen to the recording for these two lines while following them in the music written on slide three.

33. Listen to the whole song and clap the beat.

34. Using a mimeo copy of the melody of this song, draw in the beats using slash marks above the measures and correct notes. Do this while listening to the music.

35. Show this paper to the teacher for corrections and assistence.

36. Tape of E-II-a.

37. Tape of E-II-b.

Objective #3: The student will demonstrate knowledge by recognizing the difference that exists between strong beats and weak beats in four time audibly and visually by preforming the following suggested activities from

Bk. 7 Making Music Your Own as measured by teacher and self observation.

Activities:

38. Listen to "Havah Nahgeelah" on page 158 of Making Music Your Own, Book 7. What is the time signature?

39. Using a mimeo copy of the song, listen to it again and mark the beats with slash marks above each measure.

40. Go over the marks making the first beat for every measure darker and heavier than the others. Using the mimeo copy of the music that you have marked, clap the music while also listening to it. Make the first beat of each measure stronger and louder than the others.

41. Go over the mimeo sheet agian and make the third beat of each measure darker than the second and fourth beats but lighter than the first beat.

42. Listen, read and clap the music again making the first beat very strong, the second beat weak, the third beat a little stronger and the fourth beat weak.

43. Turn to page 147 and find the song "Pretty Saro" which is in three-four time. Mark the mimeo copy of this song with the beats as you did in steps two and three.

44. Play, read and clap the music making the first beat stronger than the other two beats.

45. Notice that in three-four time there is only one strong beat, but in four-four time there were two. However, always remember that the first beat (the DOWN BEAT) is the strongest.

46. Demonstrate your ability to distinguish the strong and weak beats in the music for the teacher. If you have too much difficulty doing so, turn to activities E-III-b.

Use slides 28-35 and the song on page 118 of Making Music Your Own.

47. Slide one: first two lines of "America, the Beautiful" Notice the time signature. The top number tells us that there will be four beats (or counts) in each measure.

48. Slide two: the same two lines of music. Notice the slash marks above the measures marking the four beats per measure.

49. While reading the music on slide two, and while playing it on the record, clap the beats as marked with the slashes.

50. Slide three: the same two lines of music. Notice that the slash marks now differ in darkness. The first one for each measure is the darkest, the third one is less dark and the second and fourth are the lightest.

51. While looking at slide three, and playing its recording, clap the beats making the first the loudest, the third only medium loud, and the second and fourth beats the softest. Continue the rest of the song in the same manner.

52. Slide four: the first two lines of "Oh, Won't You Sit Down" page 140. The beats are marked as were those for slide three. Play, read and clap this new song as you did the last song.

53. Using the mimeo copy of this last piece of music, mark the strong beats and weak beats with dark and light slash marks for the entire song.

54. Show the paper to the teacher and demonstrate your ability to clap out the strong and weak beats.

55. A prepared tape of 38-46.

56. A prepared tape of 47-54.

Objective #4: The student will demonstrate application of the patterns for conducting $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ time as measured by his ability to perform the following suggested activities with 100% accuracy.

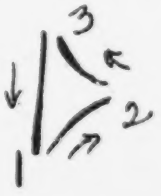
Activities:

57. Turn to page 186 in Making Music Your Own, Book 7. ("Choral St. Antonii") What is the time signature? As you have learned, the first beat of each measure is the strong one. Therefore, in conducting, the strong DOWN stroke is always used for the first beat. Make note of all the DOWN BEATS.

58. In two-four time, the pattern for conducting is..... Practice this pattern until you feel comfortable with it. Use your right hand. (The left hand is used for other types of direction when conducting an orchestra or band.)

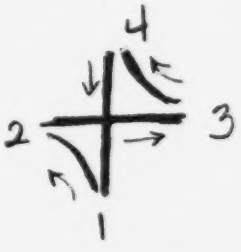
59. While listening to and reading the music, conduct it in two with your right hand. Make certain that the down stroke falls on the strong first beat of each measure.

60. Turn to page 147 of the same text. What is this time signature? The conducting pattern for three-four is.....



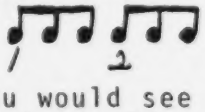
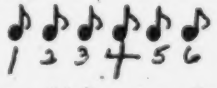
61. Play the recording for page 147 using the three-beat conducting pattern.

62. Turn to page 138 of the same text. What is the time signature? The conducting pattern for four-four is..... Practice it by counting the beats out loud. (Remember that one is loudest and three is next loudest.)



63. Listen to the recording for page 138 and use the four-beat conducting pattern to conduct it.

64. Turn to page 156 of the same text. Notice that we have a different number on the bottom of the time signature for the first time. When 4 was on the bottom as it has been, the quarter note always received one beat. However, now that an 8 is on the bottom of the time signature, the quarter note now gets two beats. Do you know why? (Check sections E-VI-a and E-II-a.)

65. The strong beats in six-eight time are one and four. If you were to write six-eighth notes in a measure and number them like this  or like this  you would see that it is impossible to feel and to beat this music to two as well as in six. In fact, it is easier to beat it in two than in six, for the conducting pattern in six is complicated. Fast

six-eight music has a strong one-two feeling, that is why marches are quite often in six-eight time. Listen to "When Johnny Comes Marching Home." Also try marching in place to it.

66. Use the two-beat conducting pattern while listening to "When Johnny Comes Marching Home." Also try marching in place to it.

67. Play the following songs using the album for Making Music Your Own (the jackets of the records tell you which bands to use). Use the appropriate conducting patterns while conducting these songs. (Any time signatures of C are done in two.)

page 130 "When the Saints Go Marching In"

page 176 "Water Come a Me Eye"

page 188 "Yellow Bird"

page 181 "Fugue"

68. Make arrangements with the teacher to conduct the chorus or band in an easy two-four (or six-eight), or any easy three-four, or any easy four-four number.

69. Tape and slides for 57-68.

Objective #5: The student will demonstrate application of $\frac{3}{4}$ and $\frac{4}{4}$ music by conducting $\frac{3}{4}$ and $\frac{4}{4}$ music while listening to the recording of simple, medium difficult, and (optional) difficult music in the following suggested activities as measured by self and teacher observation.

Activities:

70. Listen to "Tumbalalaika" on page 159 Book 8 of Making Music Your Own through once carefully. Listen for the strong down beats.

71. Listen again and clap or tap all the down beats. Notice how many beats fall between the down beats.

72. With the above information, select the conducting pattern for this music. Procede to conduct the whole song.

73. Do the same with the following selections: (These are not hard.)

"America" page 253 Book 8 Making Music Your Own

"Echo" page 164

"Praise to the Lord" page 172

"Hine Ma Tov" page 188

"Goodnight, My Someone" page 208

"To the Greenwood Tree" page 140

"Come, Ye Thankful People, Come" page 231

"On My Journey Home" page 18 Book 8 This is Music

"I Want to Join the Band" page 27

74. Conduct the following medium difficult songs. Some are in three-four, some are in four-four time.

"Let All Be Joyful" page 167 Book 8 Making Music Your Own

"Holy, Holy, Holy" page 180

"In a Manger" page 234

"The Star-Spangled Banner" page 254

"Toreador Song" page 128

"Gypsy Rover" page 165

"Meeres Stille" page 66 Book 8 This is Music

"Harvest" page 80

75. Conduct the following more difficult songs:

"Der Lindenbaum" page 192 Book 8 Making Music Your Own

"The Holly and the Ivy" page 242

"The Lone Prairie" page 29 Book 8 This is Music

"Wake Ev'ry Breath" page 93

"Got to Travel On" page 122 Book 8 Making Music Your Own

"Joe Turner Blues" page 144

"Holy Art Thou" page 48 Book 8 This is Music

"Panis Angelicus" page 76

76. Conduct the following orchestral music:

"Se vuol Ballare" Act I Le Nozze di Figaro by Mozart

"Ah! fuggi il traditor" Act I, Don Giovanni by Mozart

"Petit Concert" from Historie du Soldat by Strawinsky

"Romeo et Juliette" Ouverture, by Tschaikowsky

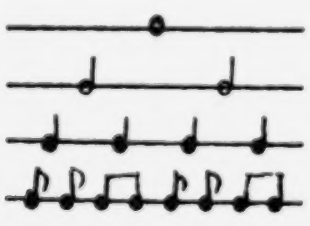
"Danse du Diable" from Historie du Soldat by Strawinsky

"Die Zauberflote" by Mozart

Objective #6: The student will increase his knowledge of music notation, quarter notes, half notes, dotted-half notes, whole notes, and eighth notes by performing the following suggested activities with minimal performance determined by teacher judgment.

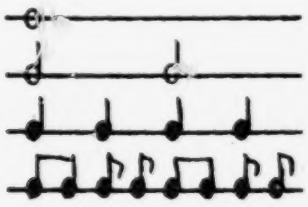
Activities:

77. Study the following chart:



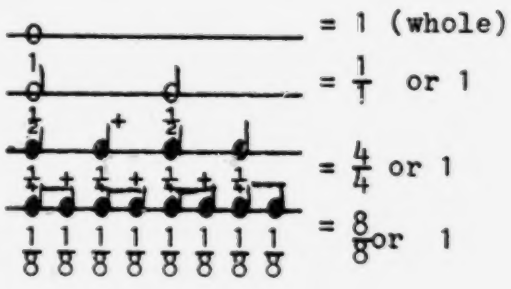
Each line of notes has the same total time value. Notice how many of each kind of note equals the time of a whole note.

78. Study the following chart:



Each line of notes has the same total time value.

79. This chart shows how the time value of each note can be figured out mathematically. Notice that it takes two half notes to equal one whole note, two quarter notes to equal one half note, and two eighth notes to equal one quarter note.



80. Chart number 4:

Let us say that every whole note gets four counts each. Then each half note will get two counts, each quarter note will get one count, each eighth note will get one-half count.

81. Let us put these notes on a music staff.

Each measure has the same total time value.

82. Here is the same music staff and notes with the time value written below each measure.

83. There is one more kind of note to learn. It is the dotted-half note and it looks like this 𝅗𝅥.

The dot equals one-half the value of the note. It works like this:

𝅗𝅥 + · = 𝅗𝅥.

2 + 1 = 3

Therefore, (when ♩ = 1), 𝅗𝅥. = 3 and ♩. = 1½ and 𝅝 = 6

84. Do the worksheets provided with this unit. These will give you practice in note reading (time value of notes).

85. Use the tape and worksheet packet 84.

86. Use the card game of matching the same kind of notes and/or matching the values of combinations of notes.

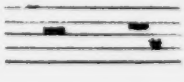
Objective #7: The student will increase his knowledge of music notation, quarter rests, half rests, whole rests, eighth rests by performing the following suggested activities minimum acceptable performance to be determined by instructor.

Activities:

87. For each kind of note there is its counterpart - a rest. A rest is silent, but each one has time value just as the notes do.

𝄾 eighth rest = ♪ eighth note
𝄽 quarter rest = ♩ quarter note
▬ half rest = 𝅗𝅥 half note
▬ whole rest = 𝅝 whole note

88. How to tell half rest from whole rests:
The half rest sits on the third line of the music staff. The whole rest hangs from the fourth line of the staff.



89. Do the worksheets for practice in identifying rests.

90. Play the Match the Rests to the Notes Game with another student or students. Up to four students can play at a time.

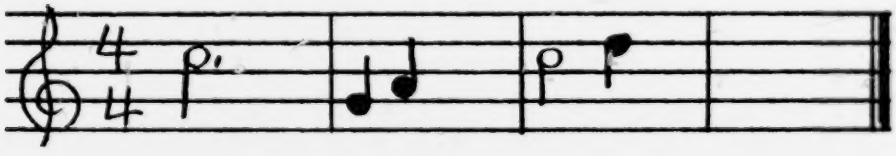
Objective #8: The student will demonstrate application of the combinations of notes and rests to create rhythms in $\frac{4}{4}$ time by notating them with 100% accuracy on the following suggested activities.

Activities:

91. Review 83 in regard to dotted notes.

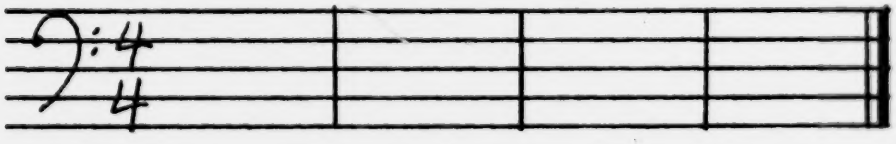
92. Fill in the missing notes on this music staff:

93. Fill in the missing rests:



94. Fill in these measures with notes only. Use at least one dotted note. Check the time signature before beginning.

95. Fill in these measures using notes and rests. Use at least two different kinds of rests.



96. Write a rhythmic song. (Do not worry about the resulting melody. Be concerned instead with interesting rhythms.) Get a sheet of manuscript paper for this work.

97. After reviewing or after completing E-VIII-a, use the deck of "Matching Notes and Rests" cards. Separate the notes from the rests. Play the game on a team of three or four members. Play against another team of the same size. Limit the game to five minutes. The team with the most matched correctly wins.

Objective #9: The student will demonstrate his ability to read musical notation to discover rhythms in written music by performing the following suggested activities with minimum acceptance to be determined by the instructor.

Activities:

98. Select a song in four-four time from Book 7 of Making Music Your Own and play its recording. While it is playing, clap various rhythm patterns (no more than one measure long). Decide which rhythm you like best for that song.

99. Play the song again clapping your choice of rhythm pattern throughout the whole song.

100. Write four measures of your rhythm pattern down on manuscript. (One measure repeated four times.)

101. Play the song again reading and playing your rhythm-ostinato. Use a wood block or claves.

102. Follow the first four steps using a song in six-eight; three-four.

103. Select a song from Book 7 of Making Music Your Own and clap the rhythm of the song as you play its recording.

104. Select one measure in the song that has a rhythm that is the most interesting to you.

105. Play the recording again clapping the rhythm (of the measure that you selected) throughout the whole song.

106. Write four measures of the rhythm that you selected and used. Write it on manuscript paper using only one line or space on the music staff. (Like this:)

etc.

107. Ask a classmate to clap your rhythm-ostinato while listening to the song for which you wrote it.

Objective #10: The student will demonstrate application of his ability to read musical notation to discover rhythms in written music by performing the following suggested activities with minimum accpetance to be determined by the instructor.

Activities:

108. Read and follow the instructions of Chapter 3 "Rhythm" in Book 7, pages 6 and 7 Making Music Your Own. Use the recording for that chapter.

109. Listen to tape E-X-a and follow the instructions. Use the packet that goes with it. (The packet will include portions of scores which will be on the tape. Instructions for following the rhythms of various instruments in the music will be given.)

110. While reading the Kalmus Miniature Orchestra Score No. 34 of Mozart's Symphony No. 40, listen to the first movement to the repeat song on page 9.

111. Find the two principal themes on the page facing page one of the miniature score (for the violins and clarinet).

112. The first principal theme is for the violins. Listen to the same music again and look and listen for the first principal theme. As you listen and read it, mark the score lightly in pencil everywhere the first theme is presented.

113. Repeat the procedure in activity 3 using the second principal theme. Again - use a pencil, not a pen.

114. Listen to the entire first movement (pages 1-100) and locate the first and second principal themes.

Objective #11: The student will increase his knowledge of tempo markings by performing the following suggested activities with a minimum acceptable performance of being able to list and explain six tempo markings.

Activities:

115. Memorize these tempo markings and their meanings.

LARGO	means VERY SLOW
ADAGIO	means SLOW
ANDANTE	means MODERATELY SLOW
MODERATO	means MODERATELY FAST
ALLEGRO	means FAST
PRESTO	means VERY FAST

116. Using a metronome, set it at 60. Let the metronome beat this tempo for a few beats and then sing "America" at this speed. This tempo is LARGO.

117. Repeat the instructions in section 118, but set it at 76. This tempo is ADAGIO.

118. Repeat the instructions in section 118, but set it at 96. This tempo is ANDANTE.

119. Repeat the instructions in section 118, but set it at 116. This tempo is MODERATO.

120. Repeat the instructions in section 118, but set it at 144. This tempo is ALLEGRO.

121. Repeat the instructions in section 118, but set it at 176. This tempo is PRESTO.

122. Select and listen to four songs on the album for Book 8 of Making Music Your Own, without looking at the printed music. Write down what tempo that you believe each one is. Then look up the same music in the song book and compare your tempo markings with those for each song. Play the songs again while reading the notes and keeping in mind the correct tempo markings.

Objective #12: The student will demonstrate his ability to conduct four songs in two tempos by performing the following suggested activities as measured by self and teacher observation.

Activities:

123. Conduct the class in a song of your choice selecting your own tempo. Do not use the record player, but someone may accompany the song on the piano as you conduct it. Conduct it again in a different tempo.

124. Repeat this procedure for a second song. In addition, have one of the singers keep the beat that you are conducting by using a percussion instrument.

125. Select another song for the class to sing. This time before the class sings it tell the class what tempo you are going to conduct it in. Change the tempo the second time - again telling the class before hand. Have the class discuss whether or not you succeeded in conducting the songs in the tempos that you had indicated.

126. Select another song that has a definite verse and refrain. Conduct the verse in one tempo and the refrain in another.

Objective #13: The student will increase his comprehension of changing notation to create new rhythms by performing the following suggested activities as measured by self and teacher observation.

Activities:

127. Copy the melody of "America" on manuscript.

128. Rewrite the melody of "America" by changing the kinds of notes in each measure, but not the pitch of each note. You must use the original time signature.

129. Rewrite the melody of "America" by changing the kinds of notes in each measure, but not the pitch of each note. You are to change the original time signature.

130. Play (or have played for you) each version of "America" that you have written on your manuscript paper.

Objective #14: The student will demonstrate application of changing notation to create new rhythms by performing the following suggested activities as measured by self and teacher observation.

Activities:

131. Use the original form and your two rhythmically altered forms of "America." Sing on the syllable La or play each one in two different tempos.

132. Use your two altered versions of "America" and sing on LA or play them for a class. Do not tell them the name of the song. Can they guess what it is?

LEVEL OBJECTIVE

THE STUDENT WILL INCREASE HIS KNOWLEDGE OF MUSIC BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY TEACHER MADE TESTS AND TEACHER/SELF OBSERVATION.

Most of the following activities refer to the text: Making Music Your Own, Silver Burdett.

Chapter 1: "Sounds - Music's Raw Materials."

Activities:

1. Define the difference between random sound (environmental) and jusic.
2. Name and describe two examples of environmental sounds used in musical compositions.
3. Play given rhythms (page 238 of the text) using any object (s) found in a classroom.
4. Create at least three rhythmic patterns using any object(s) found in a classroom and to notate them with teacher assistance.
5. (Optional) create a composition by tape recording environmental sounds. These sounds are to be organized into a definite form and also "notated" on paper.

Chapter 2: "Seeing With Your Ears."

6. Give the definitions of the following words: pitch, tempo, rhythm, dynamics, legato, staccato, crescendo, decrescendo and orchestration. (All of these words can be found in the textbook glossary).
7. Use the above words in describing a composition of program music.
8. Describe a scene or a story after listening to a composition of program music. It is not necessary to know nor to describe the composer's original "program."
9. Describe a scene or a story after listening to a composition of program music. It is not necessary to know nor to describe the composer's use of musical elements.
10. Explain a composer's use of musical elements and techniques in one of his pieces of program music that enable a listener to follow the story or visualize the scene which was "described" musically.
11. Sing and/or play "Sea Calm" (P. 232) well enough to suggest the calmness of the sea.

12. Sing (with the class) one of the four parts of "One Quiet Night" well enough to assist the class in performing this song in an appropriate style.

13. Play given rhythms (P. 239 of the text). The rhythms are to be steady so that the exercise which imitates the rhythm of a steam train is easily recognizable.

14. Organize notes and rests of different values into rhythm patterns.

15. Point out repetitions of rhythms heard in a minimum of three compositions.

16. Point out repetitions of rhythms seen in at least three musical scores.

17. Explain the necessity of some repetition in music.

18. Explain the necessity of some contrast in music.

19. Sing and/or play the rhythm phrases in "America, the Beautiful." (P. 118 of the text).

20. Sing with the class (one part or the other) the song "Pretty Saro" (P. 147 of text). Once it is learned, the repetitions are to be identified.

Chapter 4: "Beats, Meter, and Tempo."

21. Explain the meaning of and the use of time signatures in six pieces of music in the text.

22. Demonstrate understanding of the difference between beat and rhythm. This demonstration can involve the use of instruments or the use of marching and clapping in addition to a written or oral explanation.

23. Conduct in two, three, and four well enough to conduct a class in six given songs.

24. Give the meanings of these tempo markings: Largo, Adagio, Andante, Allegretto, Allegro, Presto.

25. Demonstrate an understanding of tempo by performing or conducting three short pieces of music each in three different tempos.

26. Identify aurally whether a piece of music is in duple or triple meter.

27. Compare the time signatures of C and ¢ to 4/4 and 2/2 in musical scores.

28. Sing and conduct "Jikel Emaiveni" (P. 153) which is in cut time.

29. Sing "Rain." (P. 174). This song has several meters and must be sung in exact time.

30. Sing "Havah Nageelah" (P. 158) accurately increading the tempo on the second verse. All repeat signs are to be observed.

31. Read and clap given dotted-note rhythms. (P. 241 of text).

Chapter 5: "Melody."

32. Give definitions of the following: melody, range, phrases, cadences, musical sentences, tonal center, tonic, key, tonality.

33. State and identify phrases in the song "Water Come a Me Eye" (P. 176 of text) - first aurally with the recording and then visually with the score.

34. Identify cadences (which are found at the end of phrases) by raising your hand when you hear them.

35. Identify the tonic of any major key orally.

36. Sight-sing the exercises on P. 241 of text.

37. Perform the dotted-note rhythm in "Columbia, the Gem...." (P. 226 of text).

Chapter 6: "Harmony."

38. Identify, aurally, the difference between major and minor chords when they are played on a piano, organ, melodica, and/or autoharp.

39. Identify, aurally, the difference between consonant and dissonant chords.

40. Identify the dominant seventh chords and the tonic chords in "The Star-Spangled Banner" (P. 236 of the text).

41. State definitions of the following: harmony, chord, major, minor, consonant, dissonant, tonic chord, dominant seventh chord.

42. Sing with a student or students the tonic and dominant seventh chords in the key of F.

43. Sing the I and V chords in the key of F with other students in accompaniment to at least two of the following:
"Clementine"
"Merrily We Roll Along"
"Polly Wolly Doodle"
"The More We Get Together
"Streets of Laredo"
"Down in the Valley"

44. Sing or play given tonality (major and minor) exercises. (P. 242 of text).

45. Sing or play the last exercise on P. 242 of text in preparation for learning "Joshua Fit the Battle of Jericho".

46. Sing or play any or all of the three parts of "Joshua Fit the Battle of Jericho" (P. 171 of text).

47. Sing one or more of the parts of "America" (P. 235).

Extra Lesson: "Syncopation."

48. Clap or play on a percussive instrument given excises in syncopation (pages 253-255 of text).

49. Perform and point out the syncopation in a minimum of three of the following songs:
"The John B. Sails" (P. 123).

50. Define syncopation.

Chapter 7: "Form."

51. Identify in a musical score the repetition of sections.

52. Identify contrasting sections in a musical score.

53. Label sections of a musical score with letters of the alphabet to indicate repeated sections, contrasting sections, etc.

54. State the musical meanings of and reasons for the following repetition, contrast, form, three-part form AB, ABA.

55. Chart the rhyme schemes of given poetry by labeling the lines with letters of the alphabet. This process is analogous to charting the form of music.

56. Clap and/or play given rhythms (P. 243 of text). After they are learned, the rhythms are to be repeated as necessary to create specific musical forms.

57. Perform with a class any or all parts of "Fugue" (P. 181 of text).

58. Define: "fugue".

59. Sing with a class any part of the song "Every Time I Feel the Spirit" (P. 193 of text).

60. Explain the purpose of D. S. Al Fine in the song "Every Time I Feel the Spirit" (P. 193 of text).

61. Sing and describe the form of "The Marines' Hymn" (P. 18 of text).

Chapter 8: "Listening for the Form."

62. Demonstrate the ability to aurally analyze the form of music by completing a given chart of a piece of music.

63. State the musical meaning of the words bridge, passage, and coda so that they can be identified in examples of them presented in a recording such as Tchaikovsky's "Trepak" from the Nutcracker Suite.

64. Indicate the dynamic changes of each section of Bizet's "Farandole".

65. Distinguish, aurally, sections of music employing counterpoint.

66. Listen to "I Love the Mountains" (P. 138) and describe its form.

67. Practice singing (or playing) a given music staff of thirds (P. 244 of text).

68. Sing chord progressions (P. 244) with classmates.

69. Sing (with classmates) given chord progressions (P. 244) to accompany the song "I Love the Mountains" (P. 138 of text).

Chapter 11: "Theme With Variations, I."

70. Explain a minimum of three musical devices a composer can use to vary a theme. e.g. key (tonality) rhythm, dynamics, tempo, instrumentation, harmony, augmentation, dimunition, ornamentation, syncopation.

71. Describe the purpose of a bridge passage in a musical composition.

72. Describe the purpose of a coda in a musical composition.

73. Do the exercises (lesson 1 PP. 246 and 247) for more familiarity with minor tonality.

Chapter 12: "Theme With Variations, II."

74. Recognize in an orchestral rendition the melody of Haydn's Symphony No. 94, Mvy. 2 after hearing the melody played on the piano several times.

75. Describe the form of the melody of the second movement of Haydn's Symphony No. 94.

76. Describe the meanings and purposes of the following as they pertain to Haydn's Symphony No. 94: phrase, section cadence.

77. Learn "Rodger Young" (P. 148) and be able to explain correctly the repeat signs, double endings and the shifting of the harmony to the above melody.

Chapter 16: "A Spoken Fugue."

78. Define the following: subject, exposition, voices, counterpoint, episode, imitation, stratto.

79. Locate the subject for all voices in the fugue "Parade." (P. 54-56)

80. Locate stretts in the fugue "Parade." (P. 55 and 57) with a group of students.

81. Perform at least two of the parts of the spoken fugue (PP. 55-57) with a group of students.

Chapter 17: "A Fugue for Organ."

82. Aurally identify the instrument used in Bach's "Fugue in G Minor." (exposition only)

83. Identify the form of the music (PP. 59-61 of text) Bach's "Fugue in G Minor."

84. On pages 59-61, point out each entrance of the subject after studying the exposition section of Bach's "Fugue in G Minor."

85. Play the rhythm of the first ten measures of "The Little" Fugue in G Minor (page 59) using percussion instruments.

86. Perform with a class fugue "Fugue" (page 181).

87. Perform with a class "March of the Three Kings" (P. 143).

Chapter 29: "Improvising a Rhythm Score."

88. Perform given rhythms (pages 100 and 101) with classmates using vocal and body sounds only.

89. Write a minimum of three sets of rhythms two measures long in four-four. These rhythms are to be performed by a class using a variety of vocal, body or environmental sounds (one for each set of rhythms).

90. Conduct the class using his own rhythm score and must include variety of pitch (harmony is optional), dynamics and tempo.

Chapter 32: "Score Reading."

91. Sing along with a class "Spirit of the Summertime" (P. 200), prior to studying the instrumental score of the same piece of music (pages 108-111).

92 Compare the vocal and instrumental versions of "Spirit of the Summertime."

93. Discuss or write about the instrumentation, meter, tempo, and dynamic indications of the score of Haydn's Symphony No. 94 Mvt 2.

94. Follow the I violin and II violin parts separately in sections A and B of Haydn's Symphony No. 94, Mvt. 2.

95. Describe how Haydn achieved variety in Variation I, sections A and B.

Chapter 9: "Tone Color."

96. Discern, aurally, the difference among the timbre (tone color) of the instruments of the string family, woodwind family, and the brass family.

97. Discern, aurally, the difference between timbres of the tone color of light orchestration and heavy orchestration.

98. Demonstrate what overtones are by using a piano as prescribed on P. 24 of text.

99. Define: timbre (tam'br), fundamental tone, overtones, harmonic series, and orchestration.

100. Perform (with classmates) a given rhythm song (page 245). The sound producers suggested should be used and then percussion instruments for comparison of timbre (tone color).

Chapter 10: "The Instruments of the Orchestra."

101. Identify visually and aurally a minimum of four instruments of each family of instruments of the orchestra.

102. Identify the timbre of the four families of instruments of the orchestra as presented in Benjamin Britten's composition The Young Person's Guide to the Orchestra.

103. Point out the various instrumental parts in an orchestral score.

104. Demonstrate the ability to hear a fragment of a theme repeated in an orchestral piece of music by identifying the instrument or instruments playing it.

105. State the musical meaning of: motive, sequence, orchestra, strings, woodwinds, brass, percussion, score.

106. Describe the function of keys and valves on woodwind and brass instruments.

107. Describe the various ways that vibration is made (to produce sound) by each type of orchestral instrument.

108. Describe the relationship of the instrument's size to its tonal range.

109. Audibly recognize each instrument or instruments which state the theme in the fugue (The Young Person's Guide to the Orchestra).

110. Clap given rhythms (P. 246) which are derived from the theme of Britten's "The Young...."

111. Clap the rhythm of the fugue subject of "The Young..." (P. 33).

112. Sing with the class the following rounds:
Tallis Round (P. 170)
Hey Ho! Nobody Home (P. 182)
Alleluia (P. 195)
Dona Nobis Pacem (P. 225)
Die Musici (P. 231)
Hunting Round (P. 233)

Chapter 25: "The Violin."

113. Discuss or write about the virtuosity of the violin as a solo instrument.

114. Explain a minimum of four methods of producing various timbres on the violin e.g. vibrato, spiccato, pizzicato, double stops, harmonics, tremolo, glissando.

115. Name a minimum of five parts of the violin and three of the bow.

Chapter 26: "String Ensembles."

116. Describe chamber music.

117. Describe a string quartet.

118. Recognize aurally the timbre of a string quartet.

119. Describe a serenade such as was popular with eighteenth century composers.

120. Aurally recognize Theme A in Mozart's Eine Kleine Nachtmusik, "Minuet" which is a serenade written for strings alone.

Chapter 27: "Woodwind and Brass Ensembles."

121. Recognize the timbre of a woodwind quintet.

122. Recognize the timbre of the orchestra's brass section.

123. Describe the orchestration of a woodwind quintet.

124. Indicate what each instrument of the quintet contributes to the whole.

125. Define ensemble as it pertains to musical performance.

126. List the standard number and kinds of instruments of the modern symphony orchestra.

127. Aurally identify Themes I and II of Hindemith's woodwind quintet entitled Kleine Kammermusik.

128. Listen to "Fanfare" from Paul Dulas' ballet LaPeri and be able to describe the difference in timbre of this music from Hindemith's Kleine Kammermusik.

Chapter 28: "Percussion Ensembles."

129. Discuss or write about how percussion instruments can be used to express musical ideas.

130. List and/or identify 12 out of the 29 percussion instruments used in Varese's composition Ionisation.

131. Describe how Varese used the following instruments percussively in his composition Ionisation: piano, chimes, celesta.

132. Discuss or write about the rhythm, timbre, dynamics and texture of Varese's Ionisation.

Chapter 18: "Musical Texture."

133. Define the following words which are used to describe musical texture: monophonic, polyphonic, or homophonic.

134. Indicate whether music played for him is monophonic, polyphonic, or homophonic.

135. Sight-sing a minimum of one line of "Hodie Christus Natus Est" (page 65 of text).

136. Perform with a class the song "Rain" (page 174 of text).

137. Perform with a class the song "Tina, Singer" (page 179 of text).

Chapter 19: "A Combination of Textures."

138. Indicate changes of musical texture in any given composition. One example: Handel's Hallelujah! Chorus from Messiah.

139. Define oratorio.

140. Play or sing one part of a given vocalchording (P. 250).

141. Define: tonic, subdominant, dominant chords.

142. Accompany the following songs with a piano, accordian, guitar, ukelele, aurtharp or tuned bells:
"On My Journey" (P. 120)
"Lolly Too-dum" (P. 126)
"When the Saints Go Marching In" (P. 130)
"Water Come a Me Eye" (P. 176)

Chapter 24: "The Harpsichord and the Piano."

143. Compare the harpsichord and the piano in terms of construction and dynamic possibilities.

144. Discuss or write about the changes in styles of musical composition as influenced by experimentation and changes in the construction of instruments.

145. Discern the difference in timbre between the piano and harpsichord.

Chapter 13: "An Opera Overture."

146. Define overture as it pertains to opera, oratorio, and/or ballet.

147. Describe how a composer can use any of the following musical devices to express two contrasting ideas: instrumentation, pitch, dynamics, tempo, tonality (key), articulation.

148. Identify either or both of the themes representing the two contrasting (main) characters in Wagner's The Flying Dutchman, Overture.

149. Describe a minimum of two ways that the Dutchman's and Senta's themes are different (orchestration) pitch, dynamics, tempo).

150. Sight-sing three out of the seven rhythm and tonal review exercises on P. 248 of text.

Chapter 14: "Program Music."

151. Follow a minimum of two themes in program music. (The teacher shall determine how the student is to indicate recognition of the various themes).

152. Define the difference(s) between program music and absolute music.

153. Clap the rhythm of the excerpts from the overture to the Flying Dutchman P. 45 of the text.

Chapter 31: "An Opera in One Act."

154. Study an entire opera (Menotti's The Telephone) and be able to summarize it.

Chapter 33: "Dialogue in Music."

155. Indicate how elements of music are used to suggest moods and emotions.

156. Make an analytical study of how two composers (Schubert and Mussorgsky) created dialogue in programmatic or dramatic music. For instance:

1. Schubert's Fri-King
   Study English translation by Goethe:
   Does the music follow the moods?
   Describe the characters. How?

2. Mussorgsky's Pictures at an Exhibition.
   "Samuel Goldengerg and Schmuyle"
   How does the composer make the men's personalities different? In what way does the composer indicate a conversation? How does the conversation end?

Chapter 15: "Counterpoint."

157. Define the difference between chordal and contrapuntal music.

158. Sing, clap, or play a round or canon with other students and/or the teacher.

159. Visually depict counterpoint in given examples (pages 50 and 51).

160. Sing given partner songs (P. 249) with someone else.

161. Sing, clap, or play one or more parts of "The Water is Wide" (P. 182).

Chapter 20: "The Motive, A Musical Generator."

162. Point out repetitions of the motive in Bach's Minuet in G (P. 72).

163. Point out fragments of the motive in Grieg's Peer Gynt, Suite I (P. 71 of text).

164. Analyze 16 measures of Chopin's Prelude (P. 72) in regard to the composer's use of the motive.

165. Define these musical terms: motive, repetition, fragmentation, sequence.

166. (optional) Analyze Beethoven's Symphony No. 5, Mvt. 1 for development of motive.

167. Write a two-measure motive and to give examples of extending it with a variety of musical ideas. (See PP. 251-252).

Chapter 21: "Compositional Devices."

168. Chart the form of a piece of music such as "Andante-Chorale St. Antonii" (Haydn's Divertimento No. 1 in B-flat record III), and Gould's American Salute.

169. Write a three-measure sequence when given the motive and the first note of each of the following two entrances.

170. Rewrite a minimum of three measures of musical notation using the compositional device of augmentation.

171. Listen to Gould's American Salute and indicate fragmentation of the motive by naming the words of "When Johnny Comes Marching Home" associated with the fragment.

172. Perform any part or parts of exercise 21 on page 252 of text.

173. Sing, clap, or play the following songs:
"Gaudeamus Igitur" (P. 185)
"Columbia, the Gem of the Ocean" (P. 226)
"Chorale St. Autorii" (P. 186)

Chapter 22: "More Compositional Devices."

174. Explain the compositional devices diminution and augmentation for expanding a musical idea.

175. Count and identify by alphabetizing the phrases in Billings' "Chester" (P. 78).

176. Describe "Chester" in regard to its musical texture.

177. Demonstrate an understanding of diminution by rewriting four measures of given music using that device.

178. Demonstrate an understanding of augmentation by rewriting four measures of given music using that device.

Chapter 23: "A Composition for Orchestra."

179. Explain the mood differences among the seven movements of Holst's orchestral suite The Planets.

180. Discuss or write about the various musical devices used to express the extramusical ideas in Holst's The Planets.

Chapter 30: "The Chorus."

181. Describe a minimum of four musical devices that Walton uses to "tell" the story in his oratorio Belshazzar's Feast.

182. Describe how the composer of Belshazzar's Feast intensified the text through musical means.

183. Study Randall Thompson's Alleluia and be able to describe the use of dynamics and texture for variety.

Chapter 34: "Art and Imagination."

184. Compare a variety of art forms (poetry, painting and music) which have a common subject.

185. Discuss or write about ways in which sounds and sights can affect the imagination.

186. Discuss or write about how two painters treated the subject of water to create particular moods. (see pages 116 and 117)

187. Pick out the words and phrases in given poems (pages 116 and 117) that are particularly expressive.

188. Compare the moods created in the music of the excerpt of Wagner's Overture to The Flying Dutchman and Ive's The Pond.

189. Explain why an imaginative mind is an essential to the individual who experiences a work of art as it is to the one who creates it.

MAKING MUSIC YOUR OWN, BOOK 8

Silver Burdett

These objectives are based on the text: Activities should be considered suggestions as substitutions can be made. This curriculum guide is designed for 8th grade music classes which meet daily.

Most of the following activities refer to the text.

LEVEL OBJECTIVE

THE STUDENT WILL INCREASE HIS KNOWLEDGE OF MUSIC BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF AND TEACHER OBSERVATION.

Activities: Chapter I - "The Voice."

1. Analyze the speaking and singing voice in terms of PITCH, QUALITY, INTENSITY, and ARTICULATION.
2. Become aware of his own voice and to be able to explain two or three physical reasons why his voice is different from anyone elses.
3. Make a comparison of the speaking and singing voice.
4. Describe how Pete Seeger uses his voice in his recording of "The Foolish Frog."
5. Demonstrate tonal variations by using a tonal exercise such as given on p. 256 of the text.
6. Perform accurately the syncopation exercises on p. 256 in preparation for learning "Got to Travel" (p. 122).
7. Perform with the class one of the four parts of the song "Got to Travel" p. 122.
8. Participate in four out of these seven rounds:

   "Song of Peace," 134

   "To the Greenwood Tree," 140

   "Hallelluia!," 162

   "Let All Be Joyful," 167

"Come, Let's Dance," 179

"Alleluia," 184

"An Malzel," 207

Activities: Chapter 2 - "Style In Performance"

9. Describe a minimum of three singing styles.

10. Analyze how the voice is used to interpret a folk song, a blues song, and a dramatic operatic aria.

11. Perform with the class these songs in the textbook to illustrate the following song types:

    a. Folk Song: "I Know Where I'm Goin'," 204

    b. Art Song: "Der Lindenbaum," 192

    c. Operatic Aria: "Toreador Song," 128

    d. Musical-comedy Song: "Seventy-six Trombones," 218

    e. Blues: "Joe Turner Blues," 144

12. Describe SEQUENCE in music after studying and singing (alone or with a group) the exercise in G on p. 257.

13. Clap or play on a percussive instrument the rhythm exercises on p. 257 in preparation for "Puttin' On the Style," p. 124.

14. Analyze the styles of performance for the following song:

    "Puttin' On the Style," 124

    "In a Manger," 234

    "Come, Ye Thankful People, Come," 231

    "Gypsy Rover," 165

15. Sing with the class both styles of "Our Beautiful Valley" on p. 171 (chordal and a round).

16. Sing one of the three parts of the following songs emphasizing the differences in style:

    "Hine Ma Tov," 188

"Ding-Dong! Merrily on High," 232

Activities: Chapter 10 - "Choral Styles"

17. Describe the GREGORIAN CHANT (plainsong) style of choral singing.

18. Explain POLYPHONY as it applies to the development of choral singing.

19. Count and clap the rhythm pattern at the bottom of p. 263 and the one at the top of 264. Both are to be performed with other students as four-part rounds.

20. Define MONOPHONIC, POLYPHONIC, HOMOPHONIC.

21. Sing with the class one of the three parts of the canon (in Latin) p. 152, "Non Nobis, Domine."

22. Sing one of the three parts with the class of the "Nine Hundred Miles" (D minor) p. 185.

23. Sing one of the four parts of "All My Trials," p. 150.

Activities: Chapter 11 - "Choral Styles, II"

24. Describe CANTATA as compared to a CHORALE.

25. Compare the musical textures (homophonic and polyphonic) of the hymn "Num Danket Alle Gott" by Bach and his cantata Kyrie eleison.

26. Perform and/or describe the styles of the following songs as compared to chorales and cantatas:

"Now Thank We All Our God," 43

"Lord Jesus, Blessed Prince of Peace," 162

"There Stood in Heaven a Linden Tree," 237

"America," 253

"Still, Still, Still," 157

27. Sing one of the parts of "The American Hymn," 246.

28. Sing one of the parts of "God Bless America," 247.

Activities: Chapter 12 - "Choral Styles, III" pp. 44-47

29. Define ORATORIO.

30. Describe general differences between the musical styles of the Classical period and the Romantic period.

31. Name two or three composers from each of these periods: Baroque, Classical, Romantic.

Activities: Chapter 3 - "An Opera (Carmen)"

32. Give a definition of OPERA.

33. Define LIBRETTO, PRELUDE, CHORUS, ARIA, DUET, MEZZO-SOPRANO, BARITONE, TENOR.

34. Relate the story of the opera CARMEN.

35. Recognize aurally the following parts of Georges Bizet's Carmen: Prelude

"Chorus of Cigarette Girls"

"Habanera"

"Gypsy Song"

"Toreador Song" and "Chorus"

"Duet and Final Chorus"

36. Clap or play in a percussive way the rhythms based on the Prelude from the opera Carmen by Bizet, 258.

37. Sing alone or with a group the tonal exercise (p. 258) using numbers, syllables, or letters. The exercise is based on "Habanera" from the opera Carmen.

38. Identify the three themes in Carmen.

39. Describe the form of the opera Carmen.

40. Describe the contrasting moods in Carmen with words such as gay, sombre, etc., as well as in terms of rhythm, tonality (major, minor), tempo, articulation (staccato, legato), instrumentation, texture.

LEVEL II

Activities: Chapter 13 - "The Baroque Orchestra"

41. Describe the development of the early orchestra.

42. Describe the instrumentation and the instruments of a Baroque orchestra.

43. Describe the use of concertino, repieno in the concerto grosso style popular in the Baroque period.

44. Become familiar with the timbre of a Baroque orchestra by listening to recordings.

45. Perform with the class a spoken "Concerto Grosso" as presented on pages 265 and 266.

46. Sing one part of the song (which is presented also as a string quartet on p. 174) "Praise to the Lord," 172.

Activities: Chapter 14 - "The Classical Orchestra"

47. Describe how the Baroque orchestra was expanded to become the Classical orchestra.

48. Describe the changes in the instruments themselves by the time of the Classical period.

49. Describe the characteristics of orchestral music in the Classical period.

50. Study the score of Mozart's Overture to The Marriage of Figaro (p. 55) and name the instruments commonly used in our modern orchestra that are missing in the standard Classical orchestra.

51. Describe the use of sudden dynamic changes in Classical music.

52. Perform one of the parts of the rhythm ensemble (pp. 266 and 267) using a percussion instrument or other sound-producing object.

Activities: Chapter 7 - "First Movement of a Classical Symphony"

53. Outline and explain sonata form which was commonly used for first movements in Classical symphonies.

54. Describe how a composer can expand a musical idea.

55. Count and clap the exercises on p. 261 in preparation to studying Mozart's Symphony No. 40 in G Minor, Movement 1.

56. Compare the rhythms on p. 261 with the first theme of Mozart's Symphony No. 40.

57. Identify aurally and visually in the score the two main themes of the first movement of Mozart's Symphony No. 40.

58. Define: symphony, exposition, development, recapitulation, bridge, codetta, and coda.

Activities: Chapter 15: "The Romantic Orchestra"

59. Describe the growth of the orchestra into the symphony orchestra.

60. Describe the characteristics of orchestral music in the Romantic Period.

61. Count and clap rhythm patterns based on Gliere's Russian Sailor's Dance. p. 268

62. Participate in the singing of chord progressions in G minor, pp 267 & 268.

63. Sight-play or sight-sing tonal variations based on the Russian Sailor's Dance. p. 268

64. Describe the differences among the three tonal variations (p. 268) and the original Russian Sailor's Dance.

65. Explain the composers use of tone color in the Romantic Period.

66. List at least seven out of the ten instruments and the changes made to the Classical orchestra for the development into the Romantic orchestra.

67. Describe the overall timbre of a Romantic orchestra.

Activities: Chapter 16: "The Modern Orchestra"

68. Explain some of the minor variations in the instrumentation employed by modern composers.

69. Count and clap changing meter based on Stravinsky's "Games of Rival Tribes" from The Rite of Spring, P. 268.

70. Count and clap off-beat patterns (268) based on Stravinsky's "Games of Rival Tribes."

71. Be able to explain the diagrams (pp. 62 & 63) of the Baroque, Classical and Romantic orchestras.

Activities: Chapter 8: "The Conductor"

72. Explain the role of the conductor.

73. Explain the training and skills that a conductor needs.

74. Hear differences between two conductors' performances of the same piece of music.

75. Sing with a small or large group the exercises in tone (keys of G major and G minor) on p. 262.

76. Sing with a group the round on p. 262 which is based on Mozart's Symphony No. 40, Movement 3.

77. Sing one of the four parts of the song "El Vito" p. 153 which has syncopation similar to that found in Mozart's Symphony No. 40, Movement 3.

Activities: Chapter 9: "The Performer"

78. Discuss the role of the performer as a cultural ambassador.

79. Become familiar with the musical content of the third movement of Mendelssohn's Concerto in E Minor for Violin.

80. Define concerto.

81. Clap the rhythms (263) based on Mendelssohn's Concerto in E Minor for Violin.

82. Recognize aurally the three themes in Mendelssohn's Concerto in E Minor for Violin.

LEVEL III

Activities: Chapter 18: "The Baroque Period"

83. Summarize a minimum of three characteristics of the Baroque period.

84. Study representative compositions of Bach and Handel.

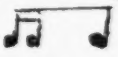
85. Present a brief historical background of the Baroque period.

86. Compare the obvious differences of timbre, melody and rhythm between Ussachevsky's Piece for Tape Recorder and Handel's Water Music, Introduction-Allegro.

87. Listen to Handel's "Hornpipe" from Water Music and to discuss the rhythm, instrumentation and melody.

88. Follow the score of Bach's Wachet auf (Sleepers, Wake) pp. 74& 75 while listening to the recording of it.

89. Define: chorale, chorale prelude, concerto grosso.

90. Count and clap the rhythm pattern of  as included in the exercise on the top of p. 270.

91. Perform with the class one of the parts of "Sleepers, Wake" p. 74.

92. Perform with the class one of the parts of "Invocation" p. 180.

Activities: Chapter 19: "The Classical Period"

93. Summarize a minimum of three musical characteristics of the Classical period.

94. Describe the standard string quartet.

95. Define rondo form.

96. Present a brief sketch (outline) of the general history of the Classical period.

97. Discuss with the class the characteristics of Mozart's Symphony No. 40 in G Minor, Mvt. 1 (exposition) in regard to its melody, rhythm, texture and timbre.

98. Do the same with Haydn's String Quartet in F Major, Op. 3, No. 5, Mvt. 4.

99. Count and clap the rhythm exercise on the bottom of p. 270 in preparation for listening to Beethoven's Sonata for Piano, Op. 13, Mvt. 3.

100. Point out the first theme of Beethoven's Sonata for Piano, Op. 13, Mvt. 3 each time that it is presented in the composition. The theme is to be labeled A.

101. Point out the contrasting themes and label them B and C in the same composition. (The resulting diagram should be ABACABA - the Classical rondo form)

Activities: Chapter 20: "The Romantic Period"

102. Summarize a minimum of three musical characteristics of the Romantic period.

103. Present a brief sketch of the general history of the Classical period.

104. Define "The Art Song."

105. Define "The Solo Piano Piece" as it is related to the Romantic period.

106. Define The Symphonic Poem.

107. Listen to the following examples of Romantic composition:
(symphonic) "Russian Sailor's Dance" from The Red Poppy by Gliere (18-1957)
(art song) "Der Lindenbaum" from Die Winterreise by Schubert (1797-1828)
(piano solo) Fantaisie-Impromptu, Op. 66 by Chopin (1810-1849)
(program music) "Vltava" (The Moldau) from Ma Vlast (My Country) by Smetana (1824-1884)

108. Count an d clap the rhythm exercise p. 271 in preparation for listening to Smetana's The Moldau.

109. Explain nationalism in music.

110. Identify aurally a minimum of six out of ten themes (scenes) of Smetana's The Moldau.

111. Sing with the class the Israeli round "Shalom, Chaverim" p. 191.

Activities: Chapter 21: "Impressionism"

112. Explain briefly the revolt of the French impressionists (painters and musicians) against the German artistic style.

113. Present a brief historical sketch of the period in further explanation of Impressionism vs German romanticism.

114. Compare aurally the following compositions in regard to melody, rhythm, dynamics, timbre and mood:
"Ride of the Valkyries" (excerpt) from Die Walkure by Wagner (1813-1883)
"Play of the Waves" from La Mer (The Sea) by Debussy (1862-1918)

115. List at least four of the characteristics of the music of Debussy.

116. Count and clap the rhythm exercise (p. 272) for practice in performing dotted rhythms.

117. Perform one or more parts of the following songs which include dotted rhythms:
"Battle Hymn of the Republic", 251
"The Star-Spangled Banner," 255
"Toreador Song," 128

Activities: Chapter 22: "Music of the Twentieth Century"

118. Hear and compare three examples of twentieth-century music such as:
"Billy the Kid" (excerpts) by Copland
"Goethe-Lieder, No. 2" by Dallapiccolo
"The Rite of Spring" (excerpts) by Stravinsky

119. List at least five distinguishing characteristics of modern music noting that not all of them are present in every composition.

120. Define atonality in music.

121. Design a twelve-tone tone row and to write its inversion, retrograde and retrograde inversion.

122. Discern Dallapiccolo's tone row for his composition "Goethe-Lieder, No. 2" in the first line of the score as illustrated on p. 100 of the text.

123. Listen to Igor Stravinsky's "The Rite of Spring," "Games of Rival Tribes" and "Entrance of the Sage."

124. Discuss musical characteristics of a twentieth-century composition by using six measures of the full score of Stravinsky's "The Rite of Spring," p. 102.

125. Study the twentieth-century musical device of meter changes, to be able to clap or play the rhythm exercise on p. 273.

126. Sing (alone or with a group) the familiar tune of "Twinkle Twinkle Little Star" in its original meter and then with altered meters. (p. 273)

127. Sing one or more parts of the song "The Fiddler" p. 168 which has meter changes.

LEVEL IV

Activities: Chapter 4: "The Elements of Jazz"

128. Recognize aurally a minimum of four unique characteristics of jazz.

129. Recognize aurally an altered timbre of a trumpet and a trombone.

130. Define: syncopation, blue notes, timbre, mutes, improvisation, style, bossa nova, jazz, rock.

131. Sing on a neutral syllable the exercises on the top of p. 259 for the purpose of understanding the function of flatted thirds and sevenths in jazz.

132. Read the syncopated rhythm patterns in at least four of the following songs:
"Banuwa," p. 198
"Everybody Loves Saturday Night," p. 127
"Goin' Down the Road," p. 202
"If I Had a Hammer," p. 137
"Jamaica Farewell," p. 141
"O Mary, Where is Your Baby?" p. 239
"Puttin' on the Style," p. 124

133. Perform by singing or playing one of the parts of the following songs:
"Wade in the Water," p. 135
"Joe Turner Blues," p. 144

Activities: Chapter 5: "Early Jazz Styles"

134. Discover the blues form by creating a 12-measure blues. (See suggested activities pp. 298 & 299).

135. Describe the chord progressions in jazz as part of the explanation of jazz players' ability to improvise.

136. Discuss or write a brief paper about the early history of jazz.

137. Define the following in relation to jazz: ragtime, Dixieland, vibrato, contrapuntal texture, boogie-woogie, New Orleans style.

138. Explain alla breve (cut time).

Activities: Chapter 6: "Later Jazz Styles"

139. Describe the development of jazz from the swing era to the present day.

140. Define the term riff (a musical device) as used by swing bands.

141. Identify riff aurally in swing music such as "Riff Interlude" by Count Basie.

142. Compare the sounds of early jazz with later jazz in regard to its beat, size of the bands, use of riffs, use of improvisation and the use of written music.

143. Define and identify aurally rides in jazz.

144. Explain differences among Bop, Cool Jazz and Rock 'n' Roll.

145. Count and clap four rhythm patterns (to include syncopation) separately and then all four with a group. (p. 260)

146. Perform (play or sing) one of the parts of the song "Good News," p. 146.

147. Demonstrate an understanding of the musical terms D. S. al Fine by the accurate performance of "Good News."

148. Perform "Good News" in another manner by singing it as a round with the class. (see p. 146)

Activities: Chapter 23: "Music of the World's Peoples"

149. Explain briefly the varying types of music in different parts of the world.

150. Show how the elements of music are used in some primitive and folk cultures and in the art of some non-Western cultures. The musical examples which can be used are:

Song from a Yoruba tribe.....Africa
Aborigine tribal song.....Australia
Chant from Azarejot (excerpt).....Afghanistan
Gazel Niguie Gultchini.....Turkey
Connla.....Ireland
Music for Banquets and Distinguished Persons.....Cambodia
Improvisation on "Dadra" by Ravi Shankar.....India
Declaration paysanne by Jean Leon Destine.....Haiti

151. Count and clap the rhythm exercise on p. 274 in preparation to singing "Banuwa."

Activities: Chapter 17: "Electronic Music"

160. Become familiar with an example of electronic music such as Piece for Tape Recorder by Ussachevsky.

161. Explain how pitch, dynamics, and timbre are used in electronic music.

162. Use a record player to demonstrate how variations in music are possible by altering conventionally recorded music through electronic manipulation. (p. 269)

163. Use a tape recorder to demonstrate how variations in music are possible by altering conventionally recorded music through electronic manipulation. (p. 269)

164. Use a motion picture projector and film to demonstrate how variations in music are possible by altering conventionally recorded music (sound track only) through electronic manipulation. (p. 269)

165. Develop an understanding of electronic music by studying the five fundamentals as presented on p. 68 of the text.

166. Develop an understanding of the techniques of electronic music writing by listening to Vladmire Ussachevsky's Demonstration of Electronic Sounds after learning what instruments were used (p. 68) and after reading the fourteen electronic manipulations made of the original sounds of these instruments. (pp. 68 & 69)

167. Recognize aurally any of the sounds heard in the demonstration recording when listening to Ussachevsky's Piece for Tape Recorder.

168. Define: avant-garde, frequency, tremolo, recording head, playback head.

169. Explain the difference between electronically produced and electronically altered sounds.

170. Listen to "Spectrum" by Herbert Brelawa, written for a high school band, a composition for concert band and prerecorded tape.

171. Explain form in electronic music as compared to form in conventional music.

LEVEL OBJECTIVE

THE STUDENT WILL DISPLAY A VALUE FOR POPULAR MUSIC BY COMPLETING THE FOLLOWING SUGGESTED ACTIVITIES ON THE HISTORY OF POPULAR MUSIC AS MEASURED BY SELF AND TEACHER OBSERVATION.

I. Primitive African Music to Soul Music and Rhythm and Blues

Objective #1: The student will analyze primitive African music, rock and roll, and soul music through comparison and contrast by performing the following suggested activities as measured by self and teacher observation.

Activities:

1. Identify aurally and to demonstrate primitive African music produced by body sounds (e.g. clapping, feet stamping, etc.).
2. Identify aurally three out of ten primitive African instruments including drums, stringed instruments, wind instruments.
3. Make and play a primitive instrument in accompaniment of a simple song (student's choice).
4. Discuss African use of instruments and vocal devices in African music.
5. Describe "call and response" in African and contemporary music.
6. Aurally identify "call and response" in any given example of it.
7. Compare rhythm as opposed to polyrhythm - note the meaning of the prefix poly.
8. Identify aurally polyrhythms in any given examples of it including recordings of African music.
9. Listen to "Missa Luba" and to discuss Western cultural influences on African music.
10. Compare improvisation in music to stage entertainers such as Jonathan Winters.
11. Give an example of a song that illustrates syncopation from your past experience.
12. Perform with clapping or a percussive instrument examples of syncopation. (This may be done individually or with a group.)
13. Identify syncopation aurally while listening to any given example of it.
14. Play a rhythmic pattern using a percussive instrument with a group to produce polyrhythms. At least one "section" should use syncopation.

15. Listen to "Scherzo" from Afro-American Symphony. (See No. 76 in Exploring Music 7.)

16. Listen to the following Rhythm and Blues and aurally identify call and response, polyrhythms, and syncopation:
"Ol' Man Riber" by the Ravens
"It's Too Soon to Know" by The Orioles
"Drinkin' Wine Spo-Dee-O-Dee" by Stick McGhee and His Buddies
"Cole Slaw" by Frank Cully
"If You See the Tears in My Eyes" by The Delta Rhythm Boys

17. Discuss the use of Call and Response, Polyrhythms, and Syncopation in the following:
"Anytime, Anyplace, Anywhere" by Laurie Tate and Joe Morris
"Goodnight Irene" by Leadbelly
"Don't You Know I Love You" by The Clovers
"Shouldn't I Know" by The Cardinals
"Chains of Love" by Joe Turner

18. Compare the use of call and response, polyrhythms, and syncopation in the following to examples of African music:
"Heavenly Father" by Edna McGriff
"Wheel of Fortune" by The Cardinals or by Kay Starr or Jaye P. Morgan
"5-10-15 Hours" by Ruth Brown
"One Mint Julip" by The Clovers

19. Discuss common elements of style in the songs listed in activities 15, 16, and 17.

20. Discuss how Pop artists "smoothed" out Rhythm and Blues when they emulated R and B singers.

21. Discuss later Rhythm and Blues music in regard to style and musical devices and orchestration in these examples:
"A Begger for Your Kisses" by the Diamonds
"Mama, He Treats Your Daughter Mean" by Ruth Brown
"Yes, It's You" by The Clovers
"Money Honey" by The Drifters
"Sh-Boom" by The Chords

22. Compare and contrast the 1954 Joe Turner recording of "Shake Rattle and Roll" (Rhythm and Blues) with the 1967 Arthur Conley's (Rock'n Roll) revival of it as recorded by Bill Haley and The Comets.

23. Discuss the styles of "Honey Love" by the Drifters and "Jam Up" by Tommy Ridgeley.

24. Compare and contrast LaVern Baker's Rhythm and Blues recording of "Tweedle Dee" with the pop recording of it by Georgia Gibbs.

25. Listen to Ray Charles' "I've Got a Woman". Be able to discuss his gospel style.

26. Listen to and to discuss whether Pop influences the Rhythm and Blues hits of 1955 in any of the following:
"Blue Velvet" by The Clovers
"Close Your Eyes" by The Five Keys
"Adorable" by The Drifters
"Greenbacks" by The Platters

II. Popular Music Chronicles Our Country's Growth

Objective #2: The student will increase his knowledge of the popular music that evolved from historic events in our country's growth by performing the following suggested activities as measured by self and teacher observation.

27. Describe the religious and/or political music of Colonial days.

28. Give a brief outline of the Colonial composer William Billings (1746-1800).

29. Perform Billings' "Chester", America's first great war song.

30. (Optional) Study and give a report on The Music of the Pilgrims by Waldo seldon Pratt.

31. Study "Songs with Sentiment," particularly those of Henry Russell:
"The Old Arm Chair"
"The Old Family Clock"
"The Old Spinning Wheel"
"That Old Gang of Mine"
"Woodman, Spare That Tree"

32. Describe Minstrels which were popular in the second half of the nineteenth century. (Our first native form of musical theater.)

33. Listen to and discuss Songs of the Negro by such composers as Stephen Foster and James A. Bland.

34. Listen to and discuss Civil War Songs (over 10,000 were composed) such as:
South: "Dixie" (written by a Northerner)
North: "The Battle Hymn of the Republic" (written by a Southerner)
South: "Maryland, My Maryland" (German hymn tune)
South: "The Bonnie Blue Flag" (Irish Melody)

35. Become familiar with some of the works of George Frederick Root, who is said to have produced more war songs than any other single person. (He also wrote ballads and hymns)

"There's Music in the Air"	1854
"The Shining Shore"	1853
"The First Gun is Fired"	1859
"Forward Boys, Forward"	1861
"Tramp, Tramp, Tramp"	1863

36. Become familiar with some of the works of Henry Clay, a Civil War composer and later a composer of sentimental ballads.

"Kingdom Coming" an antislavery song
"Marching Through Georgia"
"Come Home, Father"
"The Lost Letter"
"The Ship That Never Returned"

37. Become familiar with songs of the Sentimental Nineties.
"The Picture That is Turned Toward the Wall"
"After the Ball"
"The Little Lost Child"
"White Wings"

38. Become familiar with the life and works of Paul Dresser, a successful American composer of sentimental ballads of the Gay Nineties.
"I Believe it for My Mother Told Me So"
"The Letter That Never Came"
"The Convict and the Bird"

39. Study and to be able to discuss music of the early 1900's such as:
"Meet Me Tonight in Dreamland"
"Down By the Old Mill Stream"
"Let Me Call You Sweetheart"
"My Gal Sal" (published after Dresser's death)

40. To study songs from Tin Pan Alley and composers such as Harry von Tilzer.
"My Old New Hampshire Home"
"I'd Leave My Happy Home"
"A Bird in a Gilded Cage"

41. To be able to discuss the techniques of "plugging" songs which developed in Tin Pan Alley.

42. To be able to discuss Vaudeville and how it grew out of Minstrels.

43. Listen to and be able to discuss (or write a paper) on operetta.

"Robin Hood"	Victor Herbert
"The Wizard of the Nile"	" "
"The Fortune Teller"	" "

44. Study Snow Boat by Kern and Hammerstein and to be able to explain how this "operetta" differs from traditional operetta.

45. Listen to and to be able to recognize music from Musical Comedy such as:

Yankee Doodle Dandy	Cohan
The Cat and the Fiddle	Kern
Oklahoma!	Rodgers
West Side Story	Bernstein

46. Study and to be able to describe the music of the "roaring twenties".
e. g. vigorous and varied rhythmic pulse
strong and changing accentuations
alternating meters
distinct jazz colorations
nervous, high-tensioned, uninhibited

47. Study and to be able to discuss the life of one or more performers of the era (1920's) such as Al Jolson.

48. Study compositions which show the use of the tools of jazz (blues harmonies, the rhythms and accentuations of jazz, jazz colorations, etc.) as found in the popular music of the 10's and 30's.

e.g. "Swanee"	Gershwin
"Rhapsody in Blue"	"
"Sentimental Me"	Rodgers

49. Study and be able to discuss music with social significance such as:

"Brother Can You Spare a Dime?"	Depression
"Pine and Needles"	Revue which ridiculed unionism, capitalism, fascism, etc.
"This is the Army	
"Call Me Mister"	(after war)

50. To be able to explain the differences in the music of World War I, World War II and the Korean and Vietnam wars.

51. Listen to and be able to explain the folk music of the western movement in the early history of the country.

52. Listen to and be able to explain the musical influences of work songs and (field) hollers on sea chanties and similar folk songs.

53. Study folk songs about railroading.

54. To be able to list other songs which depict various stages in the development of our country such as:

mountain ballads	
life in mining towns	("The Little Old Sod Shanty")
settling the west, etc.	("We'll Hunt the Buffalo")
life on the rivers	("Down the Ohio")
wireless, telegraph, etc.	("I Guess I'll Have to Telegraph My Baby")

55. Listen to as many of the songs that are compiled in objective number 30 and to be able to discuss the changes in the styles of music.

56. Listen to and to be able to discuss music from musical plays as a form of popular music.

57. Listen to and to be able to discuss music from movies as a vehicle for the plot and as an influence on popular music.

58. Listen to and to be able to discuss music of television programs and commercials to determine impact on popular music.

59. To study, listen to and discuss songs of protest (e.g. by Bob Dylan).

60. To be able to explain the influence of technology (or the lack of it) on popular music in the eighteenth century.

61. To be able to explain the influence of technology on popular music in the nineteenth century.

62. To be able to explain the influence of technology on popular music in the twentieth century.

63. To be able to create an "electronic" composition using a tape recorder.

64. (optional-equipment availability determining factor) To be able to create a composition using an electronic device such as a synthesizer.

III. Development of Jazz

Objective #3: The student will increase his knowledge of the development of jazz by performing the following suggested activities as measured by self and teacher observation.

65. Recognize aurally a minimum of four unique characteristics of jazz.

66. Recognize aurally an altered timbre of a trumpet and a trombone.

67. Summarize in your words, the meaning of the following: syncopation, blue notes, timbre, mutes improvisation, style, bossa nova, jazz, rock.

68. Sing on a neutral syllable the exercises on the tope of p. 259 (Making Music Your Own) for the purpose of understanding the function of flatted thirds and sevenths in jazz.

69. Read the syncopated rhythm patterns in at least four of the following songs: (Making Music Your Own)
Banuwa, p. 198
Everybody Loves Saturday Night, p. 127
Goin' Down the Road, p. 202
If I Had a Hammer, p. 137
Jamaica Farewell, p. 141
O Mary, Where is Your Baby? p. 239
Puttin' on th Style, p. 124

70. To perform by singing or playing one of the parts of the following songs:
Wade in the Water, p. 135
Joe Turner Blues, p. 144

71. Recognize and describe aurally the term hollers.

72. Outline a brief history of hollers from the cotton fields to river boats.

73. Recognize aurally and describe work songs with their call and response.

74. Describe how Negro rowing songs (work songs) influenced sea chanties the world over.

75. Study "John Henry" a famous Negro folk song.

76. Outline a brief history of work songs including prison experiences which kept them in existence.

77. Listen to the famous Negro folk and Rhythm and Blues singer Huddy (Leadbelly) Ledbetter in such songs as "Good Night Irene", "Rock Island Line", "John Henry", etc.

78. Listen to the album Music of the South, Vol. 1: Country Brass Bands.

79. Discover the blues form by creating a 12-measure blues.

80. Describe the use of the standard 12-bar blues in "Franky and Johnny."

81. Describe the chord progressions in jazz as part of the explanation of jazz players' ability ot improvise.

82. Discuss or write a brief paper about the early history of jazz.

83. Compare and contrast the following in relation to jazz: ragtime, Dixieland, vibrato, contrapuntal texture, toogie-woogie, New Orleans style.

84. Explain alla breve (cut time).

85. Count and clap rhythm patterns in $\frac{2}{4}$ and ¢.

86. Describe the development of jazz to the Swing Era:
    a. orchestration
    b. improvisation
    c. dance

87. Describe the influence of recording improvements on "jazz" performed by big bands.

88. Identify the term riff (a musical device) as it is used by swing bands.

89. Identify riff aurally in swing music such as Riff Interlude by Count Basie.

90. Compare the sounds of early jazz with later jazz in regard to its beat, size of the bands, use of riffs, use of improvisation and the use of written music.

91. Define and identify aurally rides in jazz.

92. Explain differences among Bop and Cool Jazz and Rock 'n' Roll.

93. Listen to Rhythm and Blues music which followed Jazz.

94. Discuss how Rhythm and Blues absorbed gospel, Country and Western, and folk and became Rock 'n' Roll.

95. Listen to and be able to discuss development of Ragtime out of piano style jazz.

96. Aurally describe "walking bass" as it refers to jazz.

97. Listen to Boogie-Woogie which followed Ragtime.

98. Count and clap four rhythm patterns (to include syncopation) separately and then all four with a group.

99. Perform (play or sing) one of the parts of the song "Good News", p. 146 Making Music Your Own 8.

100. Demonstrate an understanding of the musical term D. S. al Fine by the accurate performance of a song using this device.

101. Perform "Good News" in another manner by singing it as a round with the class.

IV. Rock and Roll

Objective #4: The student will increase his knowledge of the history of Rock and Roll by performing the following suggested activities as measured by self and teacher observation.

102. Listen to and be able to define "race" records of early 1950's (example artists: Chuck Berry, Bo Diddley, Muddy Waters, and John Lee Hooker). These recordings were primarily by and for blacks.

103. Listen to and be able to discuss a significance of 1954 releases of The Crows" modified version of Rhythm and Blues in "Hucklebuck", "Long Gone" and "Pink Champagne".

104. Explain the impact of television on radio programs and profits.

105. Explain how the transistorized portable radio helped to advance the popularity of Rock and Roll.

106. Listen to and discuss the "billy" style of Elvis Presley's 1955 release of "Mystery Train".

107. Discuss Presley's use of guitars in the following 1956 releases: "Heartbreak Hotel", "Love Me Tender", "Blue Suede Shoes".

108. Compare and contrast the style of Bill Haley's (1955) "Rock Around the Clock" to Presley's "Mystery Train".

109. Listen to The Chords' recording of "Sh-Boom" and compare it with The Crew Cuts' arrangement of the same song.

110. Listen to some Rhythm and Blues recordings which influenced Rock and Roll such as "Honky-Tonk", 1956-57-Bill Doggett and "Mabel-line"-Chuck Berry.

111. Compare Little Richard's 1950's hits with the others studied in objectives 102, 103, 104. ("Long Tall Sally", "Ready Teddy", "Rig it Up", "Slippin' and Slidin'".

112. Explain how music truly expresses signs of the times. e.g. (emphasis on teenagers) from 1956 on- "Teen Age Crush"-Tommy Sands, "A Teenager's Romance"-Ricky Nelson, "Sweet Little Sixteen"-Chuck Berry.

113. Discuss the lyrics of early rock music in relationship to the importance of the rhythm.

114. Discuss Pat Boone's contrasting style in regard to Presley's.

115. Compare and/or contrast popular rock singers of the 1950's.

Elvis Presley	sexy
Pat Boone	youthful optimism
Ricky Nelson	sincerity
Paul Anka	vivacious
Bobby Darin	arrogant

Franky Avalon, Fabian, Sal Mineo, etc.

116. Listen to and describe the country and western influence on rock through recordings by the Everly Brothers. (e.g. "Bye Bye Love" and 'Wake Up Little Susie")

117. Listen for country and western influences by analyzing the 1957 Buddy Holly release of "That'll Be the Day".

118. Discuss the apparent growth of Rock and Roll in England by the 1958 tour of England by Buddy Holly and the Everly Brothers.

119. Listen to and discuss the early music of some of the English rock groups:
The Beatles
The Rolling Stones
The Animals
The Dave Clark Five
Herman's Hermits
Gerry and the Pacemakers

120. Explain how this "British" rock sound dominated the American scene until the influence of folk on rock.

121. Give a brief history in writing of Bob Dylan's migration from the west to New York (1961) and his subsequent success as a protest poet and musician.
"Blowin' in the Wind"
"With God on Our Side"
"Masters of War"

122. Study Bob Dylan's techniques of combining folk with rock to become the leader of a new style "folk-rock."

123. Study the music of other "folk-rock" singers:
The Birds
Barry McGuire
Simon and Garfunkel
Sonny and Cher
Janis Ian
Arlo Guthrie
Donovan
Joan Baez
Richie Havens

124. Describe the influence of "Soul" music on rock with the performances of The Supremes and The Four Tops.

125. List to soul music (today's blues) by at least two of the following:
James Brown
Aretha Franklin
Otis Redding
Ray Charles

126. Describe the impact that electronic instruments had on the acceptance of rock.

127. Describe the rock style of "exploiting" the voice. (e.g. raising the glissando, speech, falsetto, etc.)

128. Describe the use of 8 to 16-track tape recorders in producing instrumental rock.

129. Describe the use of harmony in rock.

130. Describe new and inventive uses of meter and rhythm in rock.

131. Describe the use of sitars and other "oriental" instruments in raga-rock. (tamboura, Greek buzukie and santuri, the Arabic oud, and the Turkish cymbolam)

132. Describe and aurally identify the raga-rock use of the pentatonic scale.

133. Describe acid-rock. (Exploited electronic sounds and instruments to produce an emotion-charged style that reflects the psychodelic experience.)

134. Listen to examples of acid-rock such as:
"Somebody to Love"-Jefferson Airplane
"Summer in the City"-Lovin' Spoonful
"Strawberry Fields Forever"-The Beatles
"Penny Lane"-The Beatles

135. Give examples of songs produced in "studio rock style."

136. Describe the use of tape loops in recording rock.

137. Describe the use of Moog synthesizers and theremins in rock.

138. By listening to the Righteous Brothers, explain what is meant by the "wall of sound" in recording rock songs.

139. Present current rock recordings to a class and describe its many musical components.

140. Write a brief history of rock and roll music.

The four nine-week units are assuming that the classes will meet daily and the units are lettered A, B, C, and D. A must precede B, B must precede C, etc.

A student's rate of progress may be determined by: musical background; musical ability; physical dexterity; interest.

TEXT: Units A and B are designed for The New Guitar Course Book 1 by Alfred d'Auberge and Morton Manus.

Units C and D are designed for The New Guitar Course Book 2 by Alfred d'Auberge and Morton Manus.

The units are divided into lessons as a guide only. Some students will progress faster and others considerably slower. The extra lessons following unit D are to complete Book 2.

LEVEL OBJECTIVE

THE STUDENT WILL INCREASE HIS COMPREHENSION OF GUITAR BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF AND TEACHER OBSERVATION.

Activities:

1. Name the following parts of the guitar: head piece, turning pegs, nut, frets, fingerboard, pick guard and bridge.

2. Demonstrate the correct positions for holding a folk guitar (standing position and sitting position). See page 3 of the text.

3. Demonstrate the correct manner to hold a pick.

4. Correctly "number" the fingers of the left hand for fingering a guitar. See page 4 of the text.

5. Name the lines and spaces of the treble music staff. See page 5 of the text.

6. Describe and point out measures on a music staff. See page 5 of the text.

7. Explain the proper care of and storage of the school's guitars.

8. Explain and demonstrate the playing of E, F, and G notes on the first string E. (Page 6)

9. Play the exercise which utilizes E, F, and G on page 6 of the text.

10. Play smoothly and accurately the song "Playing With E, F, G." (Page 6)

11. Play smoothly and accurately the song "Doubling Up" on page 7.

12. Play smoothly and accurately (correct fingering, etc.) the song "Mixing It Up" on page 7. This song introduces more variety of note progression.

13. Play smoothly and accurately the song "E" Nuff!" on page 7. This song introduces more skipping in the melody.

14. Demonstrate the correct fingering of the notes on the second string B; B, C, and D. (Page 8)

15. Play smoothly and accurately the exercise utilizing B, C, and D on the second string. (Page 8)

16. Play accurately the first song to incorporate more than one string - "Two-String Rock." (Page 8)

17. Play "Two-String Rock" with ease. (Page 8)

18. Explain the purpose and meaning of time signatures using the examples on page 9.

19. Explain and demonstrate the time values of quarter notes, half notes, dotted half notes and whole notes. (Page 9)

20. Play smoothly and accurately the first song which incorporates a time signature and a variety of note values using the song "Beautiful Brown Eyes" page 10.

21. Demonstrate further an understanding of the time value of notes by playing smoothly and accurately the song "Guitar Rock" on page 10.

22. Demonstrate further an understanding of the function of a time signature as it relates to the value of notes by playing smoothly and accurately the song "Jingle Bells" on page 10.

23. Demonstrate the correct way to play G and A on the third string G using the exercise below the diagram picturing the correct way to do so.

24. Play accurately and smoothly the song "Au Clair De La Lune" which uses only these three notes: open-string G, A on the third string G, and open-string B on page 11.

25. Play accurately and smoothly the first song to incorporate the skill of playing on three strings - "Three-String Rock" page 11.

26. Play a slightly more difficult song using the first three strings - "Aua Lee" page 12.

27. Demonstrate the ability to read and play many skips in a melody by playing smoothly and accurately the song "Go-Go Rock" on page 12 of the text.

28. Demonstrate the ability to play a variety of note values accurately by playing the song "Lil 'Liza Jane" on page 12 of the text.

29. Demonstrate the ability to read and play chords by studying and playing the examples on page 13.

30. Demonstrate an understanding and ability to read and play the three-string C chord by using the exercise on the top of page 14 of the text.

31. Play "Nelly From Guam" with ease and accuracy on page 14.

32. Execute a quarter rest using the method described at the bottom of page 14. (Mute the strings with the palm of the right hand.)

33. Play the song "Rock 'N' Rhythm" accurately, especially the rhythms created by the quarter rests. (Page 14)

34. Read and play the three-string G_7 chord as introduced in the exercise on the top of page 15.

35. Play the song "Country Rock" on page 15 which includes the three-string C chord and the three-string G_7 chord as well as quarter rests.

36. Play the song "Love Somebody" on page 15 of the text.

37. Accompany the song "Love Somebody" by playing the chords indicated above the music staff. (Page 15)

38. Explain and demonstrate the playing of the D, E, and F notes on the fourth string D. (Page 16)

39. Play smoothly and accurately the song "Nonsense Song" which utilizes the "new" E and D. (Page 16)

40. Play with ease and accuracy the notes D, E, and F on the fourth string by learning the song "Reuben Reuben" page 16.

41. Play correctly the four-string G chord as explained on the top of page 17 of the textbook.

42. Demonstrate an understanding of ties in music by playing correctly the song "On Top Of Old Smoky" (page 17) with ease and accuracy.

43. Play "On Top Of Old Smoky" (page 17) with ease and accuracy.

44. Play "G Whiz" (page 17) with ease and accuracy.

45. Play the notes A, B, and C on the fifth string A (page 18).

46. Play with accuracy the song "Volga Boatman" which includes the new notes.

47. Demonstrate an understanding of repeat signs by playing "Volga Boatman" accurately (page 18).

48. Learn to play smoothly and accurately the song "Peter Gray" on page 18.

49. Play the four-string chords G chord and G_7 chord as presented on the top of page 19.

50. Play smoothly and accurately the four-string G and G_7 chords in a song by learning "Buffalo Gals" (page 19).

51. Continue work on "Buffalo Gals" (page 19) until a high degree of musical accuracy is achieved.

52. Accompany the song "Buffalo Gals" by playing the chords indicated above the music staffs.

53. Show further skill in playing four-string chords by learning the song "Low-Down Rock" on page 19 of the textbook.

54. Demonstrate the ability to play accurately high A on the first string E by playing the exercise below the diagrams on page 20.

55. Play the high A in a piece of music by learning to play smoothly and accurately the song "Liverpool Rock" page 20.

56. Play the song "The Riddle Song" on page 20.

57. Play the chord accompaniment to the song "The Riddle Song" page 20.

58. Play either part of "The Riddle Song" with the teacher or another student as a duet.

59. Explain incomplete measures, and to be able to define UP-BEAT and PICK-UP notes as illustrated at the top of page 21 of the textbook.

60. Explain the function of time signatures.

61. Count accurately and play a piece of music which has pick-up notes (incomplete measures) in it by learning the song "A-Tisket, A-Tasket" on page 21.

62. Count accurately and play a piece of music which has a different example of incomplete measures that the piece named in lesson 26 by learning the song "The Yellow Rose of Texas" page 21.

63. Play the notes E, F, and G on the sixth string E as presented on the top of page 22.

64. Play accurately and smoothly the three exercises designed for facility in playing the new notes on page 22.

65. Play the natural scale on the guitar utilizing all of the notes learned up to this point. (From the open sixth-string E to the high A on the first-string E.)

66. Demonstrate an understanding of the following tempo signs by learning accurately "three-tempo rock" (page 23): Andante (SLOW); Moderato (MODERATELY); Allegro (FAST).

67. Play "Lightly Row" page 23 with correct fingering, smooth timing and appropriate tempo (moderato).

68. Play "The Blue Danube Waltz" page 23 with accuracy of fingering, timing and tempo (allegro).

69. Play "The Blue Danube Waltz" accurately and with ease.

70. Learn to play "Country And Western Duet" part one in preparation to playing it as a duet page 24.

71. Learn to play "Country And Western Duet" part two in preparation to playing it as a duet page 24.

72. Play part one and then part two (or vice versa) of "Country And Western Duet" page 24 with the teacher or another student.

73. Demonstrate an understanding of dynamics by playing the song "Echo Waltz" on page 25 accurately with all proper dynamics.

74. Demonstrate an understanding the following rests by learning both parts of the duet "The Desert Song" page 26: quarter rest, half rest, whole rest.

75. Play accurately a piece of music utilizing dynamic and tempo markings (combined tempo markings of allegro moderato) by learning "Echo Rock" page 26.

76. Play the four-string C chord as illustrated on the top of page 27 of the textbook.

77. Play smoothly and accurately the song "Largo From The New World Symphony" page 27.

78. Play and accompany with chords the song "Tom Dooley" page 27.

79. Play or accompany the song "Tom Dooley" page 27 while singing it.

80. Learn to play with smoothness and accuracy the song "Chiapanecas" part one on pages 28 and 29 of the textbook.

81. Learn to play with smoothness and accuracy the song "Chiapanecas" part two on pages 28 and 29.

82. Play with smoothness and accuracy first one part and then the other part of "Chiapanecas" as a duet with the teacher or another student.

83. Demonstrate an understanding of the time value of eighth notes by playing the samples illustrated on the top of page 30 of the text.

84. Demonstrate the skill of up and down strokes by playing "Eighth-Note Bounce" page 30 with smoothness and accuracy.

85. Further sharpen the skill of playing up and down strokes in accurate time and tempo (allegro) by learning the song "She'll Be Comin' Round The Mountain" page 30.

86. Extend the skill of playing up and down strokes by including chords by learning to play the song "Walkin' Bass Rock" page 31 with accuracy and smoothness.

87. Learn the speed drill No. 1 on page 31 skillfully enough to be able to play it up to allegro tempo.

88. Play and to sing while playing the accompaniment of a piece of music by learning "This Old Man" page 31.

89. Demonstrate an understanding of the musical symbols (signs crescendo and diminuendo) by playing "This Old Man" which incorporate these signs.

90. Explain the relationship of each fret on the guitar to whole and half steps (page 32).

91. Explain the musical signs, sharps #, flats b and naturals as related to the frets (page 32).

92. Play accurately and with understanding the chromatic scale on page 33.

93. Play the song "Chromatic Waltz" on page 33 accurately.

94. Play the song "Chromatic Rock" utilizing: chromatics, dynamics, dynamic signs, tempo marking, rest (accurately and smoothly) page 33.

95. Demonstrate the skill of playing the four-string chord D_7 as illustrated on page 34 of the textbook.

96. Play a piece of music which includes the D_7 chord by playing the song "Camptown Races" page 34.

97. Play accurately a piece of music which incorporates accidentals (instead of a key signature) by learning the song "Four-Beat Blues" page 34.

98. Play smoothly and accurately the song "The Crawdad Song" page 35 - the notes and chords as well as the chord accompaniment. (This song gives more practice of the D_7 chord.

99. Play accurately the rhythms, tempo, chords and accidentals in the song "Rockin' The Bach" page 35.

100. Learn to play with ease and accuracy the song "Country Fair" using up strokes where applicable for smoothness, page 36.

101. Practice Speed Drill No. 2 until skillful enough to play it at allegro tempo.

102. Play a piece of music which has a double ending by learning part one of the song "Rhythm and Blues Duet," page 37.

103. Accompany a piece of music which has a double ending by learning part two of the song "Rhythm and Blues Duet."

104. Play either part of "Rhythm and Blues Duet" accurately enough to play it with the teacher or another student.

105. Explain the construction of a major scale by studying page 38 of the textbook.

106. Explain and play the major scales of C, G, and F as described and illustrated on page 39.

107. Explain the function of key signatures in music.

108. Play and accompany a song in the key of C by learning and playing accurately the song "Down In The Valley," page 40.

109. Play and accompany a song in the key of G by learning and playing accurately the song "Gaily The Troubadour," page 40.

110. Play a song in the key of F major by playing accurately the song "Billy Boy," page 40.

111. Play smoothly and accurately "Boogie Rock," page 41 which utilizes up and down strokes, tempo, fermata, and accidentals.

112. Play in exact time the two parts of "Accidental Blues" duet page 41. Play first one part and then the other of "Accidental Blues" with the teacher or another student.

113. Describe and explain dotted quarter notes by using and practicing the preparatory drill on page 42 of the text.

114. Play songs which have dotted note and tied note rhythms by learning to play the following songs with accurate timing: "Auld Lang Syne" page 42, "Cindy," page 43 and "London Rock," page 43.

115. Learn with smoothness and accuracy part one of the duet "Chuckin' Around," pages 44 and 45. Up strokes are to be used where applicable for improving stroking techniques.

116. Play with smoothness and accuracy part two of the duet "Chuckin' Around" pages 44 and 45.

117. Play with smoothness and accuracy first one part and then the second part of "Chuckin' Around" with the teacher or another student.

118. Explain the construction of a major scale (this is a review) page 2.

119. Play either part one or part two of "C SCALE IN CONTRARY MOTION," page 3 with the teacher or another student.

120. Play "SPEED BUILDER IN C" in any tempo that the teacher designates.

121. Play with accuracy a song with many skips by learning the song "SKIPPING ONE NOTE," page 3.

122. Play with ease the following chords by reviewing them (top of page 4); four-string C chord, G chord, G_7 chord and D_7 chord. The exercise below the illustrations is to be used.

123. Play correctly the double endings, tempo, rests, chords, and dynamics of "FOUR-STRING THING," page 4.

124. Play dotted note rhythms and eighth note patterns smoothly and correctly in the song "ROCK 'N' RIEF," page 5.

125. Play correctly and in allegro tempo the song "ROCK ISLAND REEL," page 5.

126. Demonstrate an understanding of the key of G major by play it (both parts) in "G SCALE IN CONTRARY MOTION" with the teacher or another student, page 6.

127. Improve the ksill of playing the G major scale by practicing "SPEED BUILDER IN G," page 6.

128. Play the song "CAN-CAN" in the key of G, page 6. The repeat sign is to be observed.

129. Play the C major scale and the G major scale when called to do so by the teacher. Review pages 3 and 6.

130. Play with ease and accuracy part one of the duet "PARADE OF THE TIN SOLDIERS," page 7.

131. Play with ease and accuracy part two of the duet "PARADE OF THE TIN SOLDIERS," page 7.

132. Play first part one and then part two of the duet "PARADE OF THE TIN SOLDIERS," page 7, with the teacher or another student.

133. Play and to accompany with chords the song "CORN-STALK FIDDLE," page 8.

134. Play "CORNSTALK FIDDLE" with ease as well as accuracy by practicing it more.

135. Play the song "ARKANSAS TRAVELER," page 8.

136. Play correctly and up to tempo the song "STRAIGHT EIGHT ROCK," page 8.

137. Study and to be able to explain the three principal chords in the key of G major; tonic chord, sub-dominant chord, and the dominant chord (G, C, and D_7) page 9.

138. Play well the six-string G chord and the five-string C chord as illustrated on page 10. The exercises provided will give the necessary practice.

139. Play an accompaniment with the four string D_7 chord with its bass note, page 11.

140. Play with smoothness, accuracy and the correct tempo the solo part of "OLD DAN TUCKER," page 11.

141. Play an accompaniment to a piece of music in the key of G major using the bass notes of the chords as written in the accompaniment part of "OLD DAN TUCKER," page 11.

142. Play either part of "OLD DAN TUCKER" with the teacher or another student. Play the alternating bass notes in the key of G major as presented on page 12 of the text.

143. Master the technique of accompanying in the key of G major by playing accurately "ACCOMPANIMENT IN G MAJOR," page 12.

144. Play both parts (solo and accompaniment) of the song "OH, HOW HE LIED," page 13. Sing while accompanying the song "OH, HOW HE LIED" (All three verses!).

145. Play with skill the solo part and accompaniment of "THE HORSES RUN AROUND," page 14.

146. Play either part as a duet "THE HORSES RUN AROUND" with the teacher or another student.

147. Play with one of three alternate fingerings the third, D and B together, by learning with smoothness and accuracy the song "DOUBLE NOTE BLUES," page 14.

148. Play a bass solo with chord accompaniment by practicing the example given on the top of page 15 of the text.

149. Play a bass solo with chord accompaniment by learning to play smoothly and correctly "LOW DOWN BLUES," page 15.

150. Review page 14 and the top of page 15.

151. Play accurately and to sing while accompanying the song "ALMA MATER," page 15.

152. Demonstrate an understanding of triplets by playing in correct time the exercise provided on page 16 of the text.

153. Play a piece of music having triplets in it by learning accurately "BEAUTIFUL DREAMER" in andante tempo, page 16.

154. Play "BEAUTIFUL DREAMER" with ease as well as accurate time by practicing it more.

155. Gain more skill and understanding of triplets by learning correctly the piece "TRIPLE VIBRATION," page 17.

156. Play a Rock 'n' Roll triplet rhythm in a song by learning to play smoothly and accurately "COUNT YOURSELF IN!" page 17.

157. Explain the structure of a minor scale by studying page 18 of the textbook.

158. Play "E MINOR SCALE IN CONTRARY MOTION" duet with the teacher or another student.

159. Play correctly "MINKA, MINKA" in the key of E minor, page 19.

160. Play accurately and with skill the three principal chords in the key of E minor: E minor, A minor and B_7 as presented on page 20.

161. Play accurately and with skill the bass and alternating bass notes of the three principal chords in the key of E minor as presented on page 20.

162. Play slowly but accurately "INFIRMARY BLUES" on page 21.

163. Play the accompaniment (in E minor) for the piece "LA CUMPARSITA," page 21.

164. Play the 5 string C chord, the 4 string F chord, and the 6 string G_7 chord which are the three

165. Play accurately and smoothly "ACCOMPANIMENT IN C MAJOR," page 23.

166. Play both the solo and the accompaniment parts of "OUR BOYS WILL SHINE TONIGHT" which is in the key of C major, page 24.

167. Play triplets employing either all down strokes or alternating down strokes and up strokes by practicing the TRIPLET STUDY on page 24.

168. Play both the solo and accompaniment parts of "WHO'S GONNA SHOE YOUR PRETTY LITTLE FOOT?" page 25.

169. Play the chord sequence C, Am, F, G (or G_7) which is known as a "turn-around" in Rock 'n' Roll by learning to play with skill the four ways suggested "FOUR WAYS TO TURN," page 25.

170. Play with skill and ease bass runs without chord changes by doing all of the examples on page 26. These examples include:

C chord with Fundamental Bass

C chord with Alternating Bass

G or G_7 with Fundamental Bass

G or G_7 with Alternating Bass

F with Fundamental Bass

F with Alternating Bass

D_7 with Fundamental Bass

D_7 with Alternating and Fundamental Basses

171. Play with skill and ease bass runs with chord changes by doing all of the examples on page 27. These examples include:

From C to G (7) and back to C in 3 and in 4

From C to F and back to C " " " " "

From G (7) to C and back to G(7) " " " "

From G to D_7 and back to G " " " " "

172. Explain six-eitht time and how to count it, page 28.

Play a piece of music in accurate time when it is in six-eight by learning "PADDY WHACK," page 28.

Play "PADDY WHACK" correctly by ovserving the D. S. al Fine and Fine musical directions.

173. Play with accuracy dotted note rhythms in six-eight time by learning correctly "THE EYES OF TEXAS," page 28.

174. Play both parts of a duet in six-eight time by learning accurately parts one and two of "SIX-EIGHT ROCK," page 29. When learned, it is to be played with the teacher or another student.

175. Explain the relationship between the key of C major and the key of A minor by studying and using the illustration on page 30.

176. Play the A minor scale by playing A MINOR SCALE IN CONTRARY MOTION (Duet) with the teacher or another student, page 30.

177. Play the three principal chords in A minor by learning the following (pages 30 and 31):

5 string Dm chord

Dm with bass and alternating bass note

6 string E_7 chord

E_7 with bass and alternating bass note

174. Play "COME BACK TO SORRENTO" and its chord accompaniment which is in the key of Am, page 31.

175. Play a piece of music in waltz time (in the key of Am) as well as its alternate bass and chord accompaniment by learning accurately "DANUBE WAVES," page 31.

176. Explain and to play the F major scale, page 32.

177. Play with the teacher or another student "F SCALE IN CONTRARY MOTION" (Duet), page 32.

178. Play a piece of music in the key of F major by learning accurately "RAKES OF MALLOW," page 32.

179. Explain and demonstrate time signature as presented in "THE AMERICAN PATROL," page 32.

180. Play "THE AMERICAN PATROL" in accurate time and by using the correct dynamics.

181. Play "LO-HI ROCK," page 33, moderately fast being careful to observe the accidentals, ties, repeats, and dynamics.

182. Play a piece of music in the key of F major which has many skips in it by learning accurately "CHICKEN REEL," page 33.

183. Play with skill and accuracy the three principal chords in the key of F major by learning the following (pages 34 and 35):

4 string F chord

4 string B_b chord

B_b chord with bass note

B_b chord with bass and alternating bass

5 string C_7 chord

C_7 chord with bass note

C_7 chord with bass and alternate bass

184. Play smoothly and accurately "ACCOMPANIMENT IN F MAJOR" on page 35 of the text.

185. Play accurately the solo and accompaniment parts of "A FOR ALWAYS," page 36. Also sing and accompany it.

186. Play accurately the solo and accompaniment parts of "CARELESS LOVE," page 36. Use alternating basses in the accompaniment.

187. Play another Rock 'n' Roll "Turn-Around" using this sequence: F, Dm, B_b, C, or C_7.

188. Play another song in the key of F major by learning "I KNOW WHERE I'M GOING," page 36.

189. Play smoothly and accurately "TRIPLE-BEAT ROCK" on page 37 (part one).

190. Play part to appegiated chords by observing the ties in "TRIPLE-BEAT ROCK."

191. Explain the relationship of the key of F major to the key of D minor by using the example on page 38.

192. Play with the teacher or another student "D MINOR SCALE IN CONTRARY MOTION," (Duet) page 38.

193. Play skillfully the following (pages 38 and 39):

5 string Dm with bass and alternate bass note

4 string Gm with bass and alternate bass note

6 string A_7 with bass and alternate bass note, first form

6 string A_7 with bass and alternate bass note, second form

194. Play smoothly and accurately a rock song in Dm by learning "MIDNIGHT SUN," page 39.

195. Play accurately another song in Dm by learning "BATTLE OF JERICHO" page 40 and to be able to play an accompaniment for it using the indicated chords above the music staff.

196. Play part of "GO DOWN MOSES," page 40, another piece in Dm.

197. Play skillfully part two of "GO DOWN MOSES," page 40, so as to be able to play this song as a duet.

198. Explain the key of D major and to be able to play the major scale in D, page 41.

199. Play "D SCALE IN CONTRARY MOTION" (Duet) as a duet, page 41.

200. Practice the "SPEED DRILL" on page 41 until accurate in all tempos.

201. Play "DEVIL'S DREAM" which is in D major and includes many skips in the melody, page 41.

202. Play skillfully and accurately the three principal chords in the key of D major. These include (pages 42 and 43):

    5 string D chord

    D chord with bass note

    D chord with alternate bass note

    6 string G chord

    6 string A_7 chord, first form

    6 string A_7 chord, second form

203. Play smoothly and accurately "ACCOMPANIMENT IN D MAJOR" on page 43.

204. Play well the solo and accompaniment parts of "WHEN THE SAINTS GO MARCHING IN" which is in the key of D major, page 43.

205. Sing and accompany self "WHEN THE SAINTS GO MARCHING IN."

206. Sing and play "GREEN GROW THE LILACS," page 44.

207. Play well (as a solo or as a duet) part one of "EL CHOCLO," pages 44 and 45.

208. Play "EL CHOCLO" (pages 44 and 45) as a duet by learning part two.

209. Play smoothly and accurately "3-D ROCK," page 46.

210. Play "3-D ROCK" as a duet by playing either of the two rhythms suggested at the top of page 46 and by observing the chord letters above the musics staffs.

LEVEL OBJECTIVE

THE STUDENT WILL BE ABLE TO SYNTHESIZE MUSIC THEORY BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF AND TEACHER OBSERVATION.

Activities:

1. Increase familiarity with the piano keyboard through teacher demonstrations.

2. Demonstrate familiarity with the relationship of the different pitches in music through practice at a piano.

3. Acquire an understanding of the accidentals, i.e. b(flat) and #(sharp) symbols, by identifying them through listening and in writing.

4. Display an understanding of the function of the black keys on the piano through the building of major scales according to the whole step-half step pattern of major scales through practice at the piano keyboard.

5. Increase knowledge of the Bass Clef (F clef) and the treble clef (G clef) and the letter names representing the staff degrees. Study page 6, Theory of Music, Jones.

6. Comprehend the term "enharmonic" by investigation and study of how some black notes on the piano keyboard such as c# are used, also as d^b in the building of scales.

7. Comprehend the major scale pattern of whole steps and half steps through the building of tetrachords and the combining of tetrachords to form scales beginning on C, F, B^b, etc. Page 20-21, Theory of Music.

8. Comprehend the function of Key Signatures through the building of major scales according to the circle of fifths.

9. Develop facility and increase familiarity with major scales by applying principles of scale patterns in constructing (writing) scales beginning on each note.

10. Know key signature patterns on all the major scales (one through seven flats), their names and positions on the staff. Page 26, Theory of Music.

11. Increase knowledge of key signature patterns on all the major scales (one through seven sharps), thier names and positions on the staff, page 26, Theory of Music.

12. Aurally discriminate whole steps and half steps through ear training exercises with the diatonic scale.

13. Comprehend chord progression and chordal analysis through the study of hymn #186, the American Student Hymnal.

14. Increase knowledge of chord progression and chordal analysis through the study of hymn #208, the American Student Hymnal.

15. Analyze chords in music by writing chord analysis for hymn #280.

16. Analyze chords in music by writing chord analysis for hymn #281.

17. Comprehend the function of temporary or transitory modulation through the study of hymns #280-281.

18. Identify the written interval of a major third (i.e. C-E) by counting the four half steps involved and the three letter names.

19. Identify the written interval of a minor third (i.e. C-E^{b}) by counting the three half steps involved and the use of three letter names.

20. Identify the interval of a major second involving two letter names and two half steps.

21. Identify interval of a minor second through the use of two letter names and one half step.

22. Identify the interval of a perfect fourth involving use of four letter names and five half steps.

23. Identify interval of a perfect fifth involving use of five letter names and seven half steps.

24. Identify interval of a diminished fifth involving use of five letter names and six half steps.

25. Identify interval of a major sixth involving six letter names and nine half steps.

26. Identify interval of a minor sixth involving use of six letter names and 8 half steps.

27. Identify interval of a major seventh involving use of seven letter names and eleven half steps.

28. Identify interval of a minor seventh involving use of seven letter names and ten half steps.

29. Identify interval of an octave by use of eight letter names and twelve half steps.

30. Identify by ear through dictation by teacher at piano keyboard; the interval of:

    Unison, minor second, major second, minor third, major third, perfect fourth, diminished fifth, perfect fifth, minor sixth, major sixth, minor seventh, major seventh, octave.

    Make up of a major triad by building a major interval and then building a minor interval on top of the major interval.

31. Recognize the sound of a major triad by playing them on the piano.

32. Identify and write minor triads by writing 2 minor thrids one on top of the other.

33. Write a major chord by adding an octave of the root to a major triad.

34. Write minor chords by adding an octave of the root to a minor triad.

35. List the names for steps of the major scale, page 27, Theory of Music.

36. List numbers referring to steps of the scale, page 27, Theory of Music.

37. Learn lists referring to major and minor chords built on steps of major scales.

38. Write primary chords (I-IV-V) in four part harmony in authentic cadence in various major key signatures using treble clef only.

39. Write authentic cadence in various major key signatures using treble clef only.

40. Write authentic cadence in both open and closed position harmony using both treble and bass clefs.

41. Demonstrate knowledge of key signatures by writing key signature for keys of E^b, F, D, and A.

42. Demonstrate knowledge of the circle of fifths by writing out circle of fifths.

43. Recognize by ear the sound of a major chord through hearing them played on the piano.

44. Recognize by ear the sound of a minor chord through hearing them played on the piano.

45. Recognize by ear an authentic cadence (I, IV, V, I) through hearing it played on the piano.

46. Identify authentic cadences by analyzing chords in the hymnal.

47. Demonstrate knowledge of the authentic cadence in open harmony in the key of A^b.

48. Harmonize a simple melody with primary chords using melody number 2, ex. 25 on page 35, An Approach to Harmony.

49. Write a simple melody using chord progression number I, ex. 26 on page 35, An Approach to Music.

50. Practice writing melodies from a given bass line number 3, ex. 26 on page 35, An Approach to Music.

51. Practice harmonizing melodies using numbers 3 and 4, ex. 25 on page 35, An Approach to Music.

52. Compose an eight measure melody and harmonize it in four part chordal style in the key of F major and in 4/4 time.

53. Understand the use of minor chords to provide harmonic interest and to create mood by listening to the playing of hymns_____while analyzing the chords.

54. Provide more interesting harmony through the use of the secondary chords (minor) by substituting chords for some of the primary chords.

55. Acquire an understanding Tonal as determined by key feeling by listening to recordings and identifying places where modulations occur.

56. Discover the relationship of minor tonality to the major scale and key signature by building scales starting on the sixth step of a major scale to produce a natural minor scale (a relative minor).

57. Demonstrate ability to identify elements of tonality by identifying incorrect notes in a musical example played by the teacher.

58. Recognize the learn pattern of whole step and half steps of the minor scale by investigating the pattern of the scale from A to A on the piano keyboard without using any black notes.

59. Discover the key signature for all the natural minor keys (the relative minors) by counting down a minor third (3 letter names and 3 half steps) from the key note of the major scale.

60. Learn names of the relative minor key signs by constructing natural minor scales using minor scale pattern starting on C, D, F, etc.

61. Recognize the pattern for Harmonic minor scale by raising (through use of a sharp(#) or natural sign (♮) the seventh step of a natural minor scale, both ascending and descending.

62. Practive writing Harmonic Minor Scales starting on $B^{\flat}$, G, and A, page 29, Theory of Music.

63. Recognize the pattern for melodic minor scale by raising the sixth and seventh step of an ascending natural minor scale and returning to natural form descending, page 29, Theory of Music.

64. Reocgnize by ear the tonal differences between the natural, harmonic and melodic forms of the minor scales.

65. Harmonize a minor melody number 2, ex. 27 on page 41, An Approach to Music, by listening to them played on the piano.

66. Discover the minorne'ss of the primary chords (I, IV, V) in minor keys by building chords on the first, fourth, and fifth steps of C minor scale, the F minor, etc.

67. Determine function of the raised seventh of a harmonic minor scale in a chord built on the fifth step of a harmonic minor scale.

68. Practice writing and harmonizing melodies in various minor keys.

69. Choose a short poem and create a melody to go with and emphasize the words using a major key.

70. Choose a short poem and create a melody to go with and emphasize the words using a minor key.

71. Select a short poem and create a melody and harmonize said melody in four parts to make a song. (Either major or minor.)

72. Discover how chords can be inverted by studying hymn number 50, of the American Student Hymnal.

73. Build a chord through using the third of the chord for the bass note instead of the root as in our previous exercises, page 81, Theory of Music.

74. Practice building chords by writing chor s for all the degrees of a major scale.

75. Build a 6/4 chord through using the fifth of the chord for the bass note, page 81, A Theory of Music.

76. Discover the dominant seventh chord (V7) by building a triad on the fifth step of the E^{b} major scale and then adding a minor third over the fifth of the chord instead of doubling the root to obtain the fourth note of the chord.

77. Discover dominant seventh chords (V7) by analyzing chords of hymn number 242 of the American Student Hymnal.

78. Demonstrate relationship of dominant seventh chord (V7) to the G7-F7-B^{b} etc. used in popular and jazz music.

79. Identify first position inversion of a dominant seventh chord $V\frac{6}{3}$ using the third for the bass note.

80. Identify (second) inversion of dominant seventh chord $V\frac{6}{3}$ using fifth of chord for bass note.

81. Identify third inversion of dominant seventh chord $(V\frac{6}{4}_{2})$ using seventh of chord for bass note.

82. Write final cadences using the various inversions of the dominant seventh chords.

83. Build 6/4 chords by writing 6/4 chords on all the degrees of a major scale.

84. Use the rule of doubling concerning the 6/3 chord (double root), page 83, Theory of Music.

85. Use rule of doubling concerning 6/4 chords (double the bass note), page 87, Theory of Music.

86. Write 6/3 chords by doing exercise number 3, ex. 58 on page 100, An Approach to Harmony.

87. Write 6/4 chords by doing exercise number 4, ex. 45 on page 80, An Approach to Harmony.

88. Write an original 8 measure melody and harmonize it in four part harmony using at least one each 6/3 and 6/4 chords and ending with an authentic cadence.

89. Find and identify dominant seventh chord inversions in any of their own music.

90. Write an original 32 measure song in AABA form using any or all of the harmonic elements studied thus far.

91. Write 4 part harmony using various inversions of the dominant seventh chord by harmonizing melody line #5, ex. 63, page 112, An Approach to Harmony.

92. Write 4 part harmony using various inversions of the dominant seventh chord by harmonizing bass line #3, ex. 64 on page 113, An Approach to Music.

93. Comprehend the function of temporary or transitory modulation through the study of hymns #171, 170 in the American Student Hymnal.

94. Learn the technique of writing 4 part instrumental music by creating a melody and harmonization and arranging it for four trumpets (to be tape recorded and studied by the student).

95. Write a brief quartet for saxophones (2 alto, 1 tenor, 1 baritone sax), (to be taped and studied by the student).

96. Write a fanfare type piece for a brass choir (trumpets, horn, trombone, baritone horn and bass), (to be taped by band and studied by student).

97. Write an original 32 measure piece for piano.

98. Experiment with serial music by devising a tone row using all twelve semitones between middle C and its octave and manipulating the tone row by inversion, retrograde and inverted retrograde.

99. Experiment with electronically manipulated sounds by tape recording non-musical sounds (found sounds) and then altering the speed to create new sounds.

100. Compose a tape recorded piece by planning, creating, taping, and manipulating tape to structure a composition on tape.